

Edited by  
Roman Vasko

# LANGUAGE. CULTURE. DISCOURSE

Monograph

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**Reviewers:**

**Natalia Stefanova**, Doctor of Philological Sciences, Associate Professor, Department of English Philology and Philosophy of Language, Kyiv National Linguistic University;

**Svitlana Grytsenko**, Doctor of Philological Sciences, Professor, Head of Department of General Linguistics, Classical Philology and Neohellenistic Studies of Educational and Scientific Institute of Philology, Taras Shevchenko National University of Kyiv.

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**Authors:**

Edited by **Roman Vasko**

Anastasiia Kyrysiuk, Yan Kapranov, Natalya Izotova, Roman Vasko, Alla Korolyova, Mariia Shutova, Ruslana Savchuk, Yaroslava Gnezdilova, Oksana Babelyuk, Olesya Cherkhava  
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The monograph represents a new interpretation of the relationship between the phenomenon of a Man and the triad of LANGUAGE – CULTURE – DISCOURSE. Taking into account the new cognitive-discursive approach, the authors made an attempt to harmonize their scientific observations with the content of the studied macrolinguistic issues in three parts of the monograph.

A general methodology was developed for analysis of factual material. The key narratives of each type of discourse reproduce the value constants and dominants of ethnic groups at various stages of civilizational and planetary development.

The concept of the monograph is the triad of LANGUAGE – CULTURE – DISCOURSE that is interpreted as an extremely complex synergistic continuum of an open type, which takes on material form with the participation of a Man, i.e. a representative of certain social communities and, at the same time, a generator of various types of speech, which ensures efficient communication of its participants.

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## AUTHORS


### ANASTASIIA KYRYSIUK

Postgraduate Student  
Department of Germanic and Finno-Ugrian Philology  
Kyiv National Linguistic University  
 ORCID ID: <https://orcid.org/0000-0001-7522-8235>


### YAN KAPRANOV

Doctor of Philological Sciences, Associate Professor  
Department of Theory and Practice of Translation from the  
English Language  
Kyiv National Linguistic University  
 ORCID ID: <https://orcid.org/0000-0003-2915-038X>

### NATALYA IZOTOVA

Doctor of Philological Sciences, Associate Professor  
Department of English Philology and Philosophy of Language  
Kyiv National Linguistic University  
 ORCID ID: <https://orcid.org/0000-0003-2098-4687>


### ROMAN VASKO

Doctor of Philological Sciences, Professor  
Rector  
Kyiv National Linguistic University  
 ORCID ID: <https://orcid.org/0000-0002-6499-2972>


### ALLA KOROLYOVA

Doctor of Philological Sciences, Professor  
Vice-Rector on Research  
Kyiv National Linguistic University  
 ORCID ID: <https://orcid.org/0000-0001-5541-5914>


### MARIIA SHUTOVA

Doctor of Philological Sciences, Associate Professor, Head  
of Department  
Department of Germanic and Finno-Ugrian Philology  
Kyiv National Linguistic University  
 ORCID ID: <https://orcid.org/0000-0001-7210-0260>


### RUSLANA SAVCHUK

Doctor of Philological Sciences, Professor  
Department of Spanish and French Philology  
Kyiv National Linguistic University  
 ORCID ID: <https://orcid.org/0000-0001-8335-1639>


### YAROSLAVA GNEZDILOVA

Doctor of Philological Sciences, Associate Professor, Head  
of Department  
Department of English Philology and Philosophy of Language  
Kyiv National Linguistic University  
 ORCID ID: <https://orcid.org/0000-0001-9248-3238>

### OKSANA BABELYUK

Doctor of Philological Sciences, Professor  
Department of Foreign Languages and Translation Studies  
Lviv State University of Life Safety  
 ORCID ID: <https://orcid.org/0000-0003-4837-1225>

### OLESYA CHERKHAVA

Doctor of Philological Sciences, Associate Professor  
Department of German and Romance Languages  
Kyiv National Linguistic University  
 ORCID ID: <https://orcid.org/0000-0002-4504-0992>

## ABSTRACT

The monograph represents a new interpretation of the relationship between the phenomenon of a Man and the triad of LANGUAGE – CULTURE – DISCOURSE.

Taking into account the new cognitive-discursive approach, the authors made an attempt to harmonize their scientific observations with the content of the studied macrolinguistic issues in the three parts of the monograph.

A general methodology was developed for analysis of factual material, the results of which proved that language and culture are sources for the construction of various types of discourse (artistic, political, and religious). The key narratives of each type of discourse reproduce the value constants and dominants of ethnic groups at various stages of civilizational and planetary development.

The concept of the monograph is the triad of LANGUAGE – CULTURE – DISCOURSE that is interpreted as an extremely complex synergistic continuum of an open type, which takes on material form with the participation of a Man, i.e. a representative of certain social communities and, at the same time, a generator of various types of speech, which ensures efficient communication of communication participants.

## KEYWORDS

Language, culture, discourse, cognitive-discursive approach, complex synergistic continuum.



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## CIRCLE OF READERS AND SCOPE OF APPLICATION

The monograph is addressed to a wide range of readers, for whom the investigated problem is relevant, since in the modern world the aggravation of geopolitical problems prompts a review of the relationships between such fundamental phenomena as LANGUAGE – CULTURE – DISCOURSE.

The monograph is addressed to representatives, working in linguistics (cognitive linguistics, computer linguistics, corpus linguistics, etc.), cultural studies (philosophy of culture, theory of culture, cultural history, sociology of culture, cultural anthropology, applied cultural studies, semiotics of culture, cultural education, etc.), discourse studies (formal semantics and pragmatics, discourse representation theory, discourse analysis aimed at a detailed, systematic and explicit analysis of the structures and strategies of text and talk, their cognitive basis and their social, political and cultural functions, conversation analysis).

## INTRODUCTION

The monograph is devoted to a new interpretation of modern macrolinguistic problems related to the study of onto- and epistemological relationship between the phenomenon of Man and the triad LANGUAGE – CULTURE – DISCOURSE, the discussion around which has recently intensified and returned scholars to value systems of each ethnic group (author Vasko, R.).

The main challenge in this discussion is to find those empirical, formalized (author Kyrysiuk, A.), corpus (author Kapranov, Y.) and other methods that are aimed at analyzing the ways and means of reflecting national and cultural identity in the minds of speakers of different languages, as well as in discursive practices that determine models of human behaviour in certain situations, especially in crisis (author Cherkhava, O.), and are based on ethnocultural stereotypes of behaviour (author Shutova, M.) and the potential cognitive ability of speakers to produce new unusual forms of interaction and a corresponding set of language resources (authors Babelyuk, O., Izotova, N.).

The monograph consists of three parts: LANGUAGE, CULTURE, DISCOURSE and presents integral complete fragments of the researched problem, which reflects the conceptual ideas of three fundamental scientific works: "Linguistics of modern media discourse: universal and ethnospecific influence" (0121U109483), "Noospheric-Nostratic Reinterpretation of Hypotheses of the Origin of Human Language" (0120U102482), "Corpus and Experimental Diagnostics of Resilience of Different Language Cultures Representatives and Behavioural Models Development for Adaptation to Crisis Phenomena" (0121U107493), which are performed at Kyiv National Linguistic University at the expense of the State Budget Fund of Ukraine.

In each of the three parts the authors provided a new interpretation of the knowledge, perception and reflection of ancient and modern ethnic groups of phenomena of existence as value constants and dominants at different stages of human development and developed appropriate methods, three of which are presented in the first part of the monograph entitled LANGUAGE. This is a formalized methodology of constructing a lexico-semantic graph with the vertex PANDEMIC as a scheme of reflection of a certain fragment of reality (in this case disease) in the human mind (author Kyrysiuk, A.); method of approbation of AntConc corpus manager to search for keywords with the semantics of resilience as linguistic markers of fixing ideas of different ethnic groups about the essence of the concepts of confrontation – resistance – recovery during trials in different fateful periods for their societies, including covid-pandemic (author Kapranov, Y.); slow reading technique as a process and result of perception of nodal points of textual meanings created as a result of game stylistics, combinatorics of language means in their unconventional use (so-called unusual language forms of artistic discursive practices) in the novel by Nobel Laureate Kutzee, J. (author Izotova, N.).

Due to the fact that the triad LANGUAGE – CULTURE – DISCOURSE is a dynamic cognitive-semiotic scientific construct, the study of human language and individual languages as its representa-

tives cannot be immanent, but it is considered in the monograph in dyads language and consciousness, language and culture, language and discourse, language and ethnos.

The language with its writings, the oldest of which is the cuneiform writing system, invented by the ancient Sumerians, with its phonology, grammar, lexical and semantic layer in the monograph is interpreted as a key value against other values of each ethnoculture, whose origins date back to the first civilization (author Vasko, R.).

The question of the processes of cognition and human perception of fragments of life is interpreted in the monograph from the standpoint of cognitive-discursive approach, which allowed defining culture with its artifacts. The central one to it are language and monuments of writing as an environment for structural typology of languages (author Korolyova, A.). The chosen vector reaches the works of Humboldt, W. and his followers neo-Humboldtians, American ethnolinguists and neo-Worphyans, in whose concepts the notion of linguistic worldview acquired different definitions and was interpreted as a medium of logical-semiotic representation of the world around it.

This hypothesis was tested in the study of ethnocultural stereotypes as constructs of the national-linguistic worldview of each nation. Based on the example of the concepts *COURAGE* / *ХОРОБІСТЬ* the key position of the hypothesis of linguistic relativity about the differences in the perception and reflection of fragments of reality by different ethnic groups is proved. The concept of *COURAGE* as a mental construct was formed in the minds of native English speakers as a result of their ideas of chivalry as a unique Nordic character trait. Meanwhile, the *ХОРОБІСТЬ* (lit. *COURAGE*) of Ukrainians is closely connected with such a concept as *МΥΧΗΙΣΤ* (lit. *a kind of COURAGE*), which together formed the Knightly-Cossack type of Ukrainian, i.e. the bearer of ideals of defence, honour, indomitable spirit, freedom and faith, defending their homeland (author Shutova, M.).

These materials are presented in the second part of the monograph under the heading *CULTURE*.

Language and culture are at the same time sources for constructing a discursive environment (discursive practices) of their representatives, whose narratives (especially) of artistic discourse reproduce the links between language and consciousness in general and language and artistic thinking, in particular. From these positions in the third part of the monograph under the heading *DISCOURSE* continues the analysis of methods and means of the key concept of monographic work, which is the identification, in this case, the personified author of the artistic narrative (author Savchuk, R.).

Rhetorical models of discursive practices are no less important than language with its national and cultural markers, and artistically stylized ones, especially their type, such as political speeches that identify politics and reveal its intentions, primarily personify political leaders. The monograph demonstrates this on the basis of political speeches by Johnson, B. and Zelenskyy, V. to the Parliaments of Ukraine and the United Kingdom and proves that they focus on mental, emotional and charismatic factors that make speeches inspiring cooperation and their joint result (author Gnezdilova, Y.).

Because the real picture of the modern world is characterized by diversity, illogicality, mosaicism, and sometimes even hysteria, the narratives of artistic discourse respond to these challeng-



es by reproducing the effect of split hysterical reality through techniques such as postironia and black humor. These trends indicate a transformation in the values of English speakers and require the search for new patterns of behaviour that will differ from the typical American and British pretended politeness and which will be based on different methods of game style. The outlined processes demonstrate radical changes both in the perception of new realities and in their reflection in the language worldview of the Anglo-Saxon (author Babelyuk, O.).

To get out of crisis situations in a colourful world and its aggressive fragments, representatives of different linguistic cultures turn to religious and biblical values and, thus, restore their emotional exhaustion. The result of these realities is new unusual models of language behaviour and their adaptation in social discursive practices (author Cherkhava, O.).

*Doctor of Philological Sciences, Professor  
Roman Vasko*

# PART 1

## LANGUAGE

In the first part of the monograph entitled LANGUAGE, the authors presented a new methodological toolkit for interpreting the organization of fragments of the surrounding world in the language system in general and their mental reflection in the minds of speakers of a certain language in particular. At the same time, language is considered as a cognitive mechanism that ensures the processes of obtaining, processing and using information not only by a person, but also by a machine.

The cognitive vector in language learning makes it possible to present models of polysemy and synonymy creation in natural languages in a new way, one of which is the model of the lexico-semantic graph with the PANDEMIC vertex as a structure of knowledge about a certain fragment of reality. Recently, various computer programmes have been used to provide a comprehensive representation of a person's knowledge of a certain fragment of reality. In this part of the monograph, the author tested the AntConc corpus-manager to search for keywords that semantically model the ideas of speakers of different languages about such a concept as, for example, resilience, which was especially relevant during the Covid pandemic.

The main premise of cognitive linguistics is as follows: language is a cognitive phenomenon, in no way excludes its social role. Cognitive systems are not autonomous, because they are influenced by culturally variable realities that reflect unusual linguistic forms of communication, including artistic communication, with their unconventional configurations. These new trends are demonstrated on the example of the application of the method of slow reading of the works of the writer Kutzee, J. developed on the basis of the cognitive theory of distribution of attention in the text and discourse.

# LEXICO-SEMANTIC GRAPHS AS FORMALIZED SCHEMES OF REFLECTION OF FRAGMENT OF REALITY IN HUMAN CONSCIOUSNESS

Anastasiia Kyrysiuk

## ABSTRACT

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This chapter formulates the main theoretical principles for the study of lexico-semantic field (LSF) and the principles of its construction. The feasibility of applying a formalized approach to the schematic representation of the structure of LSF in the form of lexico-semantic graph has been argued. Three stages of construction of a lexico-semantic graph with two vertices are characterized: PANDEMIC and PLAGUE. At the first stage, the semantic structure of the token *pandemic* in different explanatory dictionaries of the Ukrainian language is presented with the help of definitive analysis, synonyms for this keyword are selected and their semantic volume is determined. Based on the results of this procedure, a matrix of quantitative and qualitative indicators of a synonymous set of tokens of the keyword *pandemic* and its LSF was constructed, which turned out to be dual-core in its structure. The second stage involved the application of the method of component analysis with the determination of the seed composition of the lexical meanings of the keyword and its synonyms, the results of which are reflected in another matrix. The third stage of the research is to construct a model of the LSF graph with the vertices of *pandemic* and *plague*. The developed methodical algorithm allows to visually formalize the structure of LSF and the relationship between its core and periphery, as well as to measure the degree of semantic density of LSF elements.

## KEYWORDS

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Lexico-semantic field, matrix, graph, token, synonym, seme.

## 1.1 THEORIES OF LSF, THEIR CONCEPTUAL PROVISIONS AND DISCUSSION AROUND PRINCIPLES OF LANGUAGE UNITS' ORGANIZATION IN FIELD STRUCTURE

At the beginning of the XXI century, the rapid development of information technologies has led to new aspects in the study of language and thought processes associated with the creation of thought and word. The connections between units of language as a result of the creation of information by the brain began to be represented by graphs, i.e. as associative or semantic networks. Graph theory began to be developed by psycholinguists working on the discovery of the peculiarities of the mental representation of tokens and the relationship between them. The representatives of the theory of semantic memory and collectivism joined to them [1].

In linguistics (Fabian, M. [2], Peshchak, M. [3], Zasanska, N. [4], Eijck, J. [5], etc.) the idea of graphs united the following various directions: semantics, linguistics of text and discourse, terminology and translation studies, corpus linguistics. Such lexical resources as the British National Corpus, Wiktionary have become clear examples of the application of the method of graphs in the modern information space.

Nowadays the problems of studying automatic semantic analysis of the text, as well as the study of algorithms for reproduction and assimilation of new information, remain relevant. To solve them, scholars use various techniques, one of which is the process of constructing a lexico-semantic graph as a scheme for reflection various fragments of reality.

For the last two years, the world has been in a morally critical state caused by coronavirus disease (COVID-19), which has become a pandemic. In the linguistic consciousness of Ukrainians, it is already outlined by this token and its synonyms. The study of the units that organize the lexico-semantic field of the pandemic, as well as the presentation of the results of their connections with the help of a graph, will illustrate linguistic and extralinguistic knowledge of all tokens that objectify the notion of *pandemic* in Ukrainian linguistic culture.

Kucher, I. [6] writes that the organization of knowledge about reality was tried to be represented as a field structure (Trier, J. [7], Ipsen, G. [8]). Later the following notions have been chosen for this concept: semantic field (Robbins, R. [9]) and lexico-semantic field (hereinafter – LSF) (Ufimtseva, A. [10]).

Trier, J. [7], the German scholar, is the founder of the theory of the semantic field. He argues that all concepts in language by similarity or contrast are divided into more or less closed "blocks" (groups). In each of them the notion (meaning) exists only due to the presence of lexical connection in its structure, correlation with other notions (meanings). If a notion (meaning) is removed or changed from a "block" (group), it causes a change and restructuring of all its constituents, and sometimes the decline of some of them and the emergence of new notions (meanings). Thus, Trier, J. [7] called a group of elements with a corresponding set of connections and changes a conceptual, or semantic field. The totality of all fields constitutes the lexico-semantic system of language [11].

Ipsen, G. [8] was the first to consider the semantic field as a set of tokens that have a common meaning. Selivanova, O. who quotes the scholar, notes that one semantic group is formed only by equally designed and related words, i.e. those that have a common morphological design due to their semantic proximity [12].

Early notions of semantic fields had a predominantly subjective approach that is why they could not cover the entire lexical structure of language. Nevertheless, it became the impetus for research on the theory of LSF (Ufimtseva, A. [10]), which began to be developed directly by linguists (Robins, R. [9], Vasiliev, L. [13]).

Modern linguistics does not have an unambiguous interpretation of the terms *semantic field* and *LSF*. Most linguists consider them to be synonyms and use one notion to mean another, as well as they consider both terms interchangeable. Kucher, I. supposes that the broadest understanding of the term semantic field is given by Vasiliev, L. [13], who includes semantic classes

(groups) of words of a certain part of speech, semantically related classes (groups) of words of different parts of speech, lexico-grammatical (functional-semantic) fields, paradigms of syntactic constructions connected by transformational (derivational) relations, and different types of semantic-syntactic syntagms [6].

With regard to LSP, the situation is more predictable, because some scholars [11, 14] do not deny that its structure has a complex hierarchical organization with the centre (core) and periphery, which are in constant interaction. The frequency of field elements should be considered when determining the centre and periphery of the LSF. Accordingly, the core consists of the most commonly used tokens (set of lexico-semantic variants), i.e. carriers of basic meanings that most fully express the essence of the field, and the periphery consists of units that are distant from the name of the field and may be included in other semantic fields, i.e. stylistic synonyms, dialects etc. [14, 15].

However, the discussion on the criteria for the affiliation of units to the structure of LSF is still not exhaustive. Ivanenko, N. [16] notes that integrity, orderliness, continuity, blurred borders are included into the list of features of LSF by some linguists (Nikitin, M. [17]). It should be included in fields of a token of only one morphological class, narrowing this list, meanwhile the others (Matsuk, A. [18]) defend the expediency of including words from different parts of speech.

Kochergan, M. [19] says that the paradigmatic relations that exist in the lexical-semantic system of language are to be considered while determining the LSF. Accordingly, LSP is a set of paradigmatically related lexical units that have the unity of content (combined and common formal indicators) and reflect the conceptual, substantive and functional similarity of the denoted phenomena.

Given the stated positions of scholars, we provide a refined definition of the structure of LSF, which is a semantic-paradigmatic nuclear-peripheral formation with zones of semantic intersections. It follows that the units in the structure of LSF should be organized on the basis of the following three principles:

- 1) *semantic* (tokens are selected on the basis of common meanings, which through component analysis are combined on the basis of archetypes);
- 2) *structural* (formation of the core, centre and periphery of the LSF);
- 3) *systemic* (establishment of hyper-hyponymic, synonymous, antonymous, polysemantic and other relations in the studied LSF).

## 1.2 FORMALIZED METHODS FOR STRUCTURING LSF MODELS

Various formalized methods, including field, hierarchical, etc., can be used to study LSP.

According to the observations of Boyko, N. [20], the field approach to the study of vocabulary allows to systematize language phenomena in the core-peripheral organization and trace the contextual implementation of their semantic connections and modifications [20]. Recently [21], this approach is used in combination with other formalized methods. For example, while studying the composition, structure and semantics of the LSF *Патріотизм* (lit. *Patriotism*) in the Ukrainian,

English and Polish languages, as a result of the involvement of an additional procedure of matrix modeling, semantic matrices of both the field itself and its microfields were built.

Golovashchenko, Yu. [22] proposed a detailed methodical algorithm for hierarchical modeling of LSF of a specific conceptual field in her work. The scholar considers the first (higher) level of LSF to be the lexicosemantic microfield, which involves the division of a wider conceptual field into smaller adjacent areas. The lexicosemantic microfield is divided into semantic subclasses, i.e. groups based on common semantic-morphological features. The lower hierarchical level of LSF is the lexicosemantic group (hereinafter – LSG), which reflects the intra-linguistic connections between the lexical meanings of words. The inclusion of lexical units in the composition of LSG occurs on the basis of the available dominant seminal component. It allows assigning a certain meaning of the word to the corresponding sphere of extra-linguistic reality. The inventory of LSG units is based on the analysis of dictionary definitions.

A similar algorithm was used to construct the LSF *Простір* (lit. *Space*) [23], which includes the following stages:

- 1) determination of the center of the LSF, hyperonym, archilexeme;
- 2) etymological and component analysis of the key word, i.e. the name of LSP and its synonyms, among the values of which hierarchical relationships are also established.

These preliminary observations on the efficiency of the application of formalized methods in the most modern linguistic works allow us to draw preliminary conclusions that their shortcoming is the lack of proposed criteria for a clearer demarcation of units of the LSG, i.e. the components of a certain LSF located on its peripheral zone (for example, on the near and the far periphery). This deficiency can be compensated for by involving the elements of mathematical theories of sets and graphs tested in this study.

In general, the origins of this formalized approach to the analysis of linguistic data material go back to the studies of the employees of the Department of Structural and Mathematical Linguistics of the Institute of Ukrainian Language of the National Academy of Sciences of Ukraine under the leadership of Peshchak, M. [3]. Later, it was tested in individual studies of Ukrainian linguists (Hertsovska, N. [24], Fabian, M. [2], Klymenko, N. [3], Lyashuk, A. [25], Zasanska, N. [4]). In order to ensure the clarity and step-by-step structuring of knowledge about a fragment of reality in the form of LSF, these scholars suggest combining the field approach with the procedures of graph theory.

Below we present the step-by-step algorithm of the formalized approach developed by us with elements of the matrix modeling procedure, field organization of LSF units and graph theory for building the lexicosemantic graph *Pandemic*.

### 1.3 STAGES OF APPLICATION OF THE COMPLEX METHODOLOGY OF BUILDING THE LEXICOSEMANTIC GRAPH PANDEMIC

At the first stage, with the help of definitional analysis, we present the semantic structure of the token pandemic is to be represented from the various explanatory dictionaries of the

Ukrainian language, synonyms for this keyword are to be chosen, as well as their semantic scope is to be determined. Definitional analysis allows one to correlate the meanings of lexical items with the help of dictionary interpretations. The study of lexical meaning by definitions and its lexicographic presentation allows to establish the nature and types of semantic structure of words belonging to different semasiological sub-classes and semantic categories, i.e. to consider the lexical meaning of a word in terms of its epigrammatics [10].

The study of vocabulary on the basis of explanatory dictionaries contributes to a deeper analysis of the specific features of tokens. The dictionary article mainly reflects the semantic structure of the word in detail that is why relying on the definition of an explanatory dictionary makes it possible to recognize similarities and differences of lexical units based on common and differential elements of definitions, process a large number of linguistic units and analyse all components [21, 26]. It is believed that every explanatory part of the dictionary entry represents the meaning of the lexical unit as a set of semantic components, where each element of the dictionary interpretation is equated to seven (Ivanenko, N. [16], Luchyk, A. [27], Lyashuk, A. [25]).

Dictionary entries are compared according to the set theory. Element-by-element sections of their composition are detected. Groups that form synonyms at the lexical level are formed at the intersection of one dictionary entry with several others. The sequence of distributions of intersections determines the different number of groups that is why it is possible to describe the relationship between dictionary entries and place them in order in the semantic field [3]. Based on the identified differential elements of the compared entries, classes that do not intersect and are characterized by individual semantics are identified. The size of such a class is determined by the number of common and distinct formal features by which it is distinguished from the array. Therefore, the fewer formal features underlying the allocation of a class, the larger its size will be. Thus, the class is considered to be "a set of elements with a quantitatively limited number, and groups are their topographically ordered list on a set-theoretic basis" [3].

The structure of a dictionary entry means a set of organized formal features, the number of which is mainly related to the degree of polysemy of the word: the more lexical meanings, the more vividly revealed formal features of a dictionary entry [3]. The relationship between the formal features reflects the peculiarities of the organization of the dictionary entry, as well as it reveals the ambiguity of the lexical unit. The connections between the constituent elements of an explanatory entry are interdependent and interrelated. This makes the dictionary article integral for the classification of LSF units by formal features. The degree of affinity between explanatory entries is a formal manifestation of the affinity of tokens.

A dictionary entry is a set of formal features with an established structure, where the addition or removal of data material changes other parts of the article and its regrouping in general.

Then the resulting sets of lexical units are formed into sets based on the theoretical-plural approach. According to Cantor, G. [28], the founder of the "set theory", a set is a group of certain objects that is perceived as a holistic formation [29]. In this case, a set is a collection of linguistic objects that are united by a certain feature.

All elements of the set, which have specific properties, are in different aspects of each other. Therefore, the elements of sets are further gradually stratified into subsets, i.e. groups of the most significant tokens and units with a medium degree of polysemy. The division of a set of elements into subsets is consistent through the study of their content, which is represented by a certain set of semantic features. It is important to keep in mind that each unit can appear in the plural only once (Hertsovska, N. [24], Fabian, M. [2]).

By gradually reducing general and complex notions to simpler ones, it is possible to represent the features of these elements in more detail. On the other hand, through the disclosure of semantic features and relationships between the elements of the set, it is possible to identify and cover the entire structure of LSF.

The analysis of lexical units that denote fragments of reality is done by identifying and repeating the same semantic features. According to the multilevel classification, tokens form subsets, i.e. their elements have other meanings, in addition to the basic meaning. Due to it, the subsets intersect with other subsets and form a theoretically infinite macro series.

The result of the definitional analysis is a constructed matrix, which is represented in the form of a table as a model of the system of semantic connections and semantic structure of vocabulary. In columns and rows of equal length, the ratios of words and their meanings are marked with a "+", as well as semantic connections between the studied tokens are fixed. According to Kochergan, M. [30], if we imagine lexico-semantic fields as matrices, the number of cells of any field in two languages will never match, not all cells in the compared languages will be filled, and that that in one language is contained in one cell, in another can be distributed between two or more smaller cells.

With the help of the constructed matrix it is possible to study the nuclear-peripheral structure of LSF and to trace all the features of its structure: realized relations between units (filled matrix cells) and implicit capabilities (unfilled cells). Representation of lexical units of the field as a matrix illustrates their semantic structure, types of meanings, relationships between word meanings, ways of transition from one meaning to another (Kochergan, M. [14, 19, 30], Luchyk, A. [27], Fabian, M. [2]).

The study of the ratios of the meanings of the language units of LSF confirms the semantic regularity, i.e. the place of a word in the matrix depends on the number of its meanings. That is why, polysemy is a classification category, which is based on a "net" of relations of lexico-semantic variants that reflect various objects and phenomena of the world. Each field token takes its place, which is determined by quantitative (degree of polysemy) and qualitative (semantic potential for the expression of the notion of *pandemic*) criteria.

Thus, the structure of LSF depends on the degree of ambiguity of its units: tokens with the highest degree of polysemy belong to the core of the field, with medium degree of ambiguity – to the main syllable, and tokens with the lowest degree of polysemy form the periphery (Fabian, M. [2], Hertsovska, N. [24]). Systematic analysis of polysemous units clarifies the principles of creating new meanings of tokens and the internal structure of the set, which is revealed through the relationship between its elements and other elements of LSF.



The semantic analysis of language data material indicates the importance of the transitions of meanings between lexical units. It is manifested in the ability of tokens to be used in different contexts that are combined with different parts of speech, gain or lose certain meanings. National, cultural, historical, social features of the perception of fragments of reality by native speakers are reflected at the heart of these transitions. According to the results of the analysis of LSF units, the dynamism and intensity of transitions is observed mainly between language units with a high and medium degree of polysemy. These relationships are found in the LSF matrix, where tokens with a high degree of polysemy occupy a densely filled part, and tokens with the least number of meanings – sparsely filled places.

Therefore, due to the structure of the matrix, every unit of LSF is represented in indirect and direct connections. Indirect connections have a more complex structure and represent relationships between units as chains, where one element is connected to another through two, three or more elements. Paradigmatic connections are revealed through the same components in the meanings of different tokens. That is why, the presence of common meanings in the interpretations of different words makes the analysed language units paradigmatically correlated. The analysis of paradigmatic relations takes into account the relationships between field units, their interdependence and oppositional relationships. Due to the fact that the same word is able to form different opposition ties, a holistic paradigmatic structure of LSF is built.

We will demonstrate this with the example of the token *pandemic* as the name of LSF.

First, the meanings of the token *pandemic* are written from the explanatory dictionaries of the Ukrainian language. Five dictionaries of the Ukrainian language are involved for interpretation:

1. Dictionary of the Ukrainian language: in 11 volumes (Bilodid, I. 1970–1980) [31].
2. Dictionary of the Ukrainian language: in 20 volumes (Rusanivsky, V. 2010) [32].
3. Dictionary of foreign words (Melnychuk, O. 1974) [33].
4. Large explanatory dictionary of the modern Ukrainian language (Busel, V. 2005) [34].
5. Encyclopaedia of Modern Ukraine: electronic version (eds: Dziuba, I., Zhukovsky, A., Zheleznyak, M., etc.) [35].

However, there is no information about the *pandemic* in the latter. The synonyms to the word *pandemic*, available in the Dictionary of Synonyms of the Ukrainian language by Vusyk, O. [36], were singled out, as well as their meanings were considered.

The collected data material is represented in the form of a matrix (**Table 1.1.1**). In order to model a matrix with LSF of *pandemic*, Microsoft Excel, the programme for creation of spreadsheets, is used. It provides ample opportunities for organizing and analysing data: organizing synonyms and their meanings into hierarchical lists, making changes as needed and tracking changes in the field that cause them, using filters to make automatic token samples to analyse individual parts of the field. In further research, such a matrix or its fragments can be transformed into various graphs, charts, etc. It will also be easy to add new elements to the matrix or automatically combine matrices of different LSFs, which will make the study of the whole lexical system of language more productive.

● **Table 1.1.1** Quantitative and Qualitative Indicators of Synonyms for the Keyword of *Pandemic*

		Synonyms taken from 5 explanatory dictionaries of the Ukrainian language*						
No. The meaning of tokens		Pandemic	Plague	Infection	Epidemic	A kind of plague	Panzootia	Mor
1	2	3	4	5	6	7	8	9
1.	"Infectious disease / illness"	+ (3)			+ (3, 5)			
2.	"Contagious disease / illness of humans or animals"		+ (1, 4)					
3.	"Infectious animal disease / illness"						+ (3)	
4.	"The highest degree of the disease / illness"	+ (3)						
5.	"The highest degree of epidemic"	+ (1)						
6.	"Extremely strong epidemic"	+ (2)						
7.	"The highest level of epidemic process development"	+ (2)						
8.	"Covers the majority of the population of a country or several countries"	+ (1, 2, 3, 4)						
9.	"Mass spread of the disease / illness"		+ (1, 4)		+ (3)		+ (1, 2, 4)	
10.	Figurative meaning "extremely fast spread of something"				+ (1, 2, 4)			
11.	"Progresses in time and space within a specific region"				+ (5)			
12.	"Epidemic"		+ (1, 4)	+ (1, 4)		+ (1, 4)	+ (1, 4)	
13.	Figurative meaning "evil"		+ (1, 4)					

● Continuation of Table 1.1.1

1	2	3	4	5	6	7	8	9
14.	Figurative meaning "misfortune"		+					
			(1, 4)					
15.	Figurative meaning "adversity"		+					
			(1, 4)					
16.	Figurative meaning "systematic recurrence of the phenomenon"		+					
			(1, 4)					
17.	"Microorganisms that cause infectious diseases / illnesses"			+				
				(1, 4)				
18.	"Pathogenic principle spread by microorganisms"			+				
				(2)				
19.	Figurative meaning "something negative that can spread, worry"			+				
				(1, 4)				
20.	Colloquial "pejorative"			+				
				(1, 2, 4)				
21.	"Horrible death"							+
								(1, 2, 4)
22.	"Plague"							+
								(1, 2, 4)
23.	"Plague" (Ukrainian "чума")					+		
						(1, 4)		
24.	"Causes high mortality"					+		
						(1, 4)		

\* Explanatory dictionaries of the Ukrainian language:

1. Dictionary of the Ukrainian language: in 11 volumes (Bilodid, I. 1970–1980).

2. Dictionary of the Ukrainian language: in 20 volumes (Rusanivsky, V. 2010).

3. Dictionary of foreign words (Melnychuk, O. 1974).

4. Large explanatory dictionary of the modern Ukrainian language (Busel, V. 2005).

5. Encyclopaedia of Modern Ukraine: electronic version (eds: Dziuba, I., Zhukovsky, A., Zheleznyak, M., etc.).

The Matrix (**Table 1.1.1**) shows the ratio of synonyms and their meanings. 24 meanings were singled out among 6 synonyms for the keyword *pandemic*.

It should be noted that in the matrix the densely filled left corner is occupied by the keyword *pandemic* and the most significant units. Tokens with a medium degree of polysemy are located in the middle of the matrix, and with the least number of values – on the right. It should be noted that all 6 synonyms are ambiguous.

The token *plague* is updated with the largest number of meanings. It has seven definitions and it is interpreted through direct meanings ("infectious disease of humans or animals", "mass spread of disease", "epidemic") and figurative ("disaster", "trouble", "attack", "systematically recurring phenomenon"). All meanings of the analysed token are equally represented in dictionaries 1 and 4, but none of these meanings coincides with the meaning of the keyword *pandemic*, represented in 1–4 dictionaries.

The meaning of the token *pandemic*, which "covers the majority of the population of a country or several countries", is the same in all dictionaries (1–4), where the analysed token is represented. It should be noted that all keyword meanings are direct.

We observe the discovery of the peculiarity of the token *infection* in that it has not only direct meanings, but also figurative ("something negative that can spread, worry"), which is listed in dictionaries 1 and 4, and it is also used as a swear word in colloquial speech, which is reflected in three dictionaries – 1, 2 and 4.

The peculiarity of the synonymous token *panzootic* has the following meaning: "infectious disease of animals", which is reflected in the dictionary 3.

We note that all interpretations of the synonymous token *a kind of plague* (Ukrainian *морвиця*) are equally represented in two dictionaries – 1 and 4 and have a direct meaning. The meaning of "mass spread of the disease" is the same for the tokens *epidemic*, *panzootia*, *plague*. We emphasize that the definitions of tokens are represented in different dictionaries.

The tokens *plague*, *infection*, *plague 2*, *panzootia* have one common meaning – "epidemic", which is equally recorded in two dictionaries – 1 and 4.

Thus, according to the number of meanings of synonymous tokens, the studied LSF is considered to be a complex hierarchical structure (**Fig. 1.1.1**), which has two nuclei (*plague*, *pandemic*), perinuclear zone (*infection*), near periphery (*epidemic*, *a kind of plague*, *panzootia*) and far periphery (*mor*).

In the second stage, with the help of componential analysis, the same organization of the units of the studied LSF is determined and the second matrix is built (**Table 1.1.2**).

Componential analysis is one of the most effective methods of the structural method and in general the study of language semantics (Kochergan, M. [14, 19, 30], Luchyk, A. [27]). Its essence is to split the lexical meaning of the word into seven. And their limited number makes it possible to describe and systematize the entire lexico-semantic system of language [27].

At this stage of the study, the result of the componential analysis is represented in the form of a matrix (**Table 1.1.2**), in which vertically we place the seme syllable, and horizontally – synonyms and components of their meanings.

We note that all synonyms of LSF of *pandemic* are united by one archetype 'disease / illness'.

The greatest semantic volume is observed in the synonymous token *plague*. However, as it is shown in **Table 1.1.2**, the meaning of the keyword *pandemic* (6 meanings) and its synonymous unit *plague* do not intersect, i.e. none of the meanings of the synonymous token *plague* is characteristic of the keyword *pandemic*. But their synonymy is proved by the existence of a common archetype 'disease', an integral seme 'type of disease' as a component of the meaning (1) of the token *pan-*

*demic* and the meaning (2) of the token *plague*. We also note that the meanings (5 and 6) of the keyword show semantic relationships with the meaning (12), characteristic of the synonymous token *plague*, which are united by the gradual seme 'spread of disease' (from the meaning of "epidemic" (typical for *plague*) to the meaning of "the highest degree of epidemic", "extremely strong epidemic" (*pandemic*)). Based on the proven semantic relations, we consider the tokens *pandemic* and *plague* to be complete synonyms.

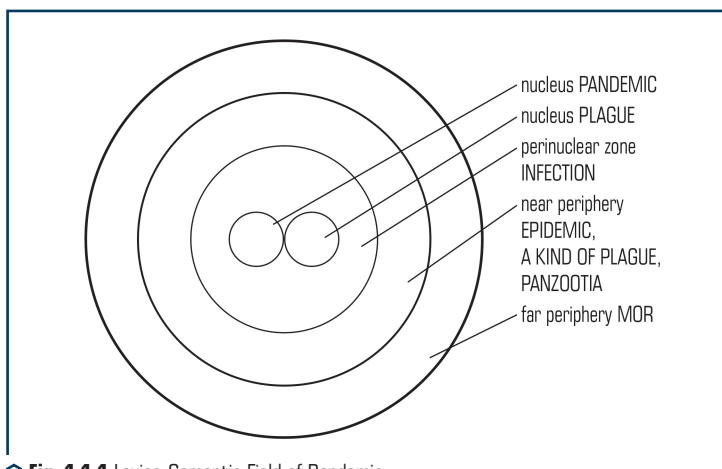


Fig. 1.1.1 Lexico-Semantic Field of Pandemic

The tokens *plague* 2, *panzootia*, and *contagion* also enter into semantic relations by meaning (12), which is expressed by the gradual seme 'degree of spread of disease' and proves their synonymous nature.

According to quantitative and qualitative indicators, a synonymous token of *infection* is assigned to the perinuclear zone (3). However, as we can see, it is combined with other elements of the field (*plague* (2), *epidemic* (4), *panzootia* (6)), in addition to the archetype, the integral seme 'space of spread of disease / illness', because characteristic of that token is that it has a figurative meaning (19) and is used as a swear word (20).

Synonymous relations based on the commonality of the integral seme 'type of disease' can be traced between the tokens *pandemic*, *plague*, *epidemic*, *panzootic*. Synonymous tokens *epidemic* and *plague* are united by the integral seme 'time of spread of the disease', but have different differential semes. Thus, the differential seme 'time of spread of disease (of humans / animals)' is a component of the meaning of the token *plague*, and 'time of spread of disease (people)' is a component of the meaning of the token *epidemic*.

The synonymous token *mor* belongs to the extreme periphery, because it has the smallest number of meanings (only 2 – "terrible death", "plague"), and therefore it enters into semantic

relations only with the synonymous token a kind of plague. They are united by the integrated seme 'quality of disease / illness' and its differential seme 'deadly disease / illness'.

Based on the interpretations of the meanings, we single out the integrated seme 'pathogen', which has no relation to other units of LSF and 6 different differential semes, which are characteristic of only one synonymous word: 'space of spread of disease (of people / animals) (plague)', 'space of spread of disease / illness (of people)' (*epidemic*), 'space of spread of disease / illness (of animals)' (panzootia), 'infectious disease / illness (of humans / animals)' (plague), 'degree of spread of disease / illness (of humans / animals)' (plague), 'degree of spread of disease / illness (of animals)' (panzootia).

At the third stage, based on the results of the constructed matrix, we are to model the graph with LSF. According to the graph theory, every unit of the field enters into hierarchical connections and relations with other elements of the field. Thus, we trace the features of the external structure and internal system organization of the studied LSF, qualitative and quantitative semantic properties and the laws of their formation in the Ukrainian language.

● **Table 1.1.2** Matrix with Lexico-Semantic Field of *Pandemic*

		Synonyms and components their meanings						
No.	Seme composition of synonymous words	Pandemic	Plague	Infection	Epidemic	A kind of plague	Panzootia	Mor
1	2	3	4	5	6	7	8	9
1.	<b>Archiseme 'disease / illness'</b>	+	+	+	+	+	+	+
1.1.	<b>Integral seme 'type of disease / illness'</b>	+	+		+		+	
	<b>Differential semes:</b>							
1.1.1.	'infectious disease / illness (of humans / animals)'		+					
1.1.2.	'infectious disease / illness (of humans)'	+			+			
1.1.3.	'infectious disease / illness (of animals)'						+	
1.2.	<b>Integral seme 'quality of disease / illness'</b>					+		+
1.2.1.	<b>Differential seme 'deadly disease / illness'</b>					+		+
1.3.	<b>Integral seme 'pathogen'</b>			+				
1.4.	<b>Integral seme 'space of spread of disease / illness'</b>		+	+	+		+	
	<b>Differential semes:</b>							
1.4.1.	'space of spread of disease / illness' (of humans / animals)'		+					

◆ Continuation of Table 1.1.2

1	2	3	4	5	6	7	8	9
1.4.2.	'space of spread of disease / illness' (of humans)'				+			
1.4.3.	'space of spread of disease / illness' (of animals)'						+	
1.5.	<b>Integrated sema 'time of spread of the disease / illness'</b>		+		+			
<b>Differential semes:</b>								
1.5.1.	'time of spread of disease / illness (of humans / animals)'		+					
1.5.2.	'time of spread of disease / illness (of humans)'				+			
1.6.	<b>Gradual sema 'degree of spread of the disease / illness'</b>	+	+		+	+	+	
<b>Differential semes:</b>								
1.6.1.	'degree of spread of the disease / illness (of humans / animals)'		+					
1.6.2.	'degree of spread of the disease / illness (of humans)'	+			+			
1.6.3.	'degree of spread of the disease / illness (of animals)'						+	

The lexico-semantic graph illustrates the degree of ambiguity of LSF units: the tokens with the largest number of meanings are located in the centre (vertices of graphs) and are combined with other units by means of arcs. Through semantic analysis of all elements in the arc of the graph (from the vertex to the final semantic node) reveals the semantics of each word LSF [4].

We model the lexico-semantic graph of the pandemic with the help of the Gephi programme, developed by the students at the French Compiègne University of Technology (UTC) in 2009 [37]. This tool allows one to build graphs with hundreds of thousands of vertices and connections.

We enter information about the vertices and edges of the future graph into the programme. Gephi has different layout algorithms and allows one to customize the colours and labels in the column, which we use. Black colour represents the semantic composition of synonymous words, shades of blue highlight synonyms and components of their meanings. Colour saturation depends on the number of semantic connections of the synonymous word and the components of its meaning with other field units. The same trend is observed in the edges of the graph: the units of LSF that are united by the largest number of semantic relations are connected by bold edges, and those with the smallest number are barely visible on the graph. Black arcs show the connection between synonymous words and their semantic composition.

Representation of the external structure of the LSF of *pandemic* in the form of a graph (Fig. 1.1.2) shows that the analysed field has a compact polycentric structure with distinct centres. It should be noted that the tokens *plague* (2) and *pandemic* (1) are located on the graph next to each other, have the largest size and are depicted in the darkest shade of blue.

We explain this by the fact that these tokens are the centre of LSF and have a large number of semantic relationships with other units of the field: *plague* – 9, *pandemic* – 5.

The opposite of the centre of the field is its far periphery. We observe that the word-synonym *mor* (7) is almost invisible on the graph: it has a light centre and the same arcs, because they are connected with other units of the field only by a common archetype, and integral seme 'disease / illness quality' and differential seme 'deadly disease / illness' – only with the synonymous token *plague* (5).

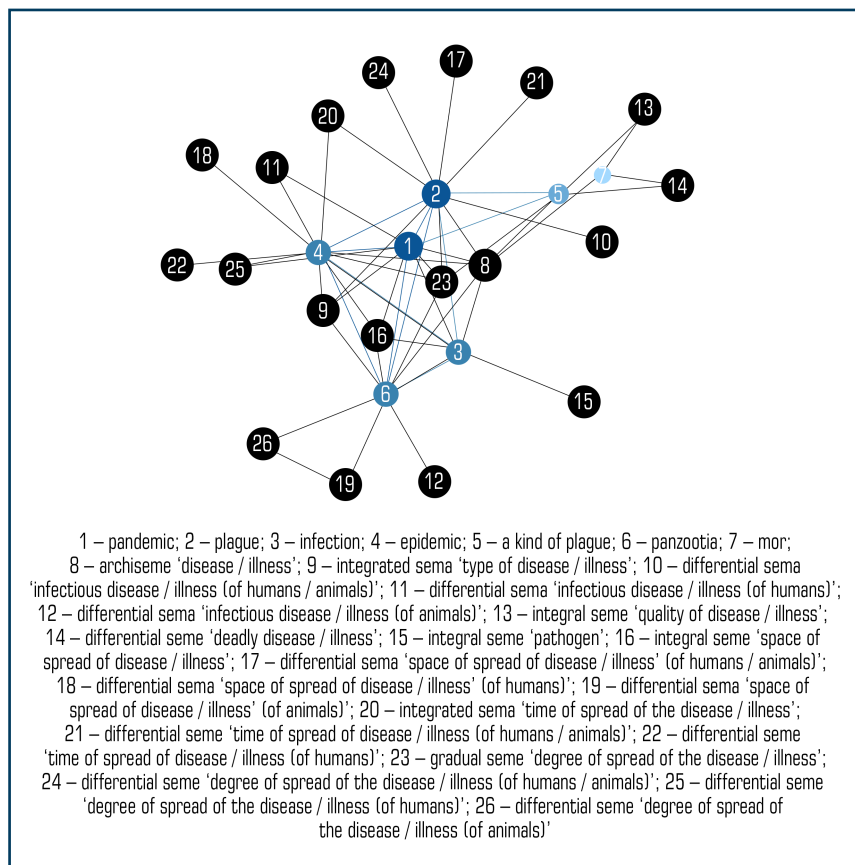


Fig. 1.1.2 The lexico-semantic graph of the pandemic



## CONCLUSIONS

Early concepts of semantic fields had a mostly subjective approach. They could not describe the entire lexical structure of the language, but began to develop the theory of LSF by linguists.

Despite the different approaches of scholars to the interpretation of the concept of LSF, all of them are united by a common vision of this formation as a model of nuclear-peripheral organization of language units with a common archetype. Traditional structural semantics distinguishes three principles in the construction of LSF: semantic, structural and systemic.

The developed method of formalized research of LSF pandemic provides a comprehensive approach to the study of its structure and consists of three main stages. At the first stage, 6 synonymous tokens were selected for the keyword *pandemic* and their meaning was explained.

In the course of the research it was established that each word is ambiguous. We trace the common values of synonymous tokens with the help of matrix 1 and fix that the token *plague* with the largest number of meanings (7) does not coincide with any meanings (6) of the keyword *pandemic*. According to quantitative and qualitative indicators in LSF we distinguish two nuclei (*plague*, *pandemic*), perinuclear zone (*infection*), near periphery (*epidemic*, a kind of *plague*, *panzootia*) and far periphery (*plague*) and show this in **Fig. 1.1.1**.

In the second stage, the component analysis is performed and the matrix 2 is constructed.

In the process of studying the relationship of language units in the system of the analysed field, we conclude that the archetype 'disease / illness' unites all synonymous tokens LSF *pandemic*. By identifying the semantic relationships between the tokens *pandemic* and *plague*, we prove that they are complete synonyms, because they have a common archetype 'disease / illness', integral seme 'type of disease / illness', and the meaning (5 and 6) of the keyword show semantic relationships with meaning (12), characteristic of the synonymous token *plague*, which are united by the gradual seme 'degree of spread of disease / illness' (from the meaning of "epidemic" (characteristic of *plague*) to the meanings of "highest epidemic", "extremely strong epidemic" (*pandemic*)).

In the third stage of the study, the graph is modelled. In the Gephi graph visualization programme, synonyms, components of their meanings, as well as arcs, are displayed in shades of blue to visualize the number and quality of semantic connections between LSF units. We conclude that the more connections synonymous words are connected, the darker they are on the graph, and the more connected the edges with which they are connected.

Thus, the formalized method of analysis of the language data material of LSF provides a comprehensive study of its components, reveals the nature of relations between units and determines the specifics of the organization. With the help of a lexico-semantic graph it is possible to visually depict the relationships between units to denote any concept or phenomenon. On the other hand, through the disclosure of semantics and the relationship between sets, the whole structure of the field is revealed.

**Prospects for further research** are seen in the detailed study of the composition and organization of LSF pandemic microfields in the Ukrainian language and their graph-matrix modelling.

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## 2

## ANTCONC CORPUS MANAGER AND ITS POSSIBILITIES FOR KEYWORDS WITH RESILIENCE SEMANTICS SEARCH

Yan Kapranov

## ABSTRACT

The chapter describes the tools of the AntConc corpus manager and its main seven tabs for working with texts: Concordance, Concordance Plot, File View, Words Clusters, Collocates, Word List, Key Word List. To identify and search for keywords with the resilience semantics as a fixation of the confrontation – resistance – recovery triad, the focus was on the Word List tab, which is a tool for counting and presenting all word usages in the corpus as an ordered list. The developed methodology for working with AntConc, consisting of pre-corpus, corpus and post-corpus work, allowed to identify 5 words-stimuli: Ukrainian криза, крах, стрес, пандемія, травма / English crisis, crash, stress, pandemic, trauma / French la crise, la faillite, le stress, la pandémie, le trauma / German die Krise, der Zusammenbruch, der Stress, die Pandemie, das Trauma / Polish kryzys, upadek, stres, pandemia, uraz, which terminologically form the notion of resilience.

## KEYWORDS

AntConc corpus manager, tab, keywords, semantics, resilience, methodology of work.

## 2.1 ANTCONC CORPUS MANAGER TOOLKIT AND ITS POSSIBILITIES

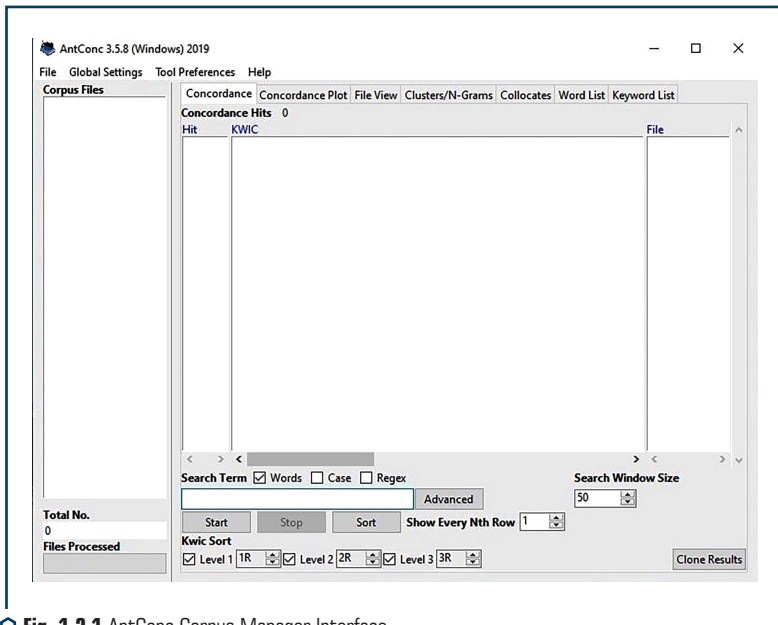
AntConc Corpus Manager (hereinafter – AntConc) is an artificial intelligence programme that is a free and multifunctional tool for statistical research of texts written in different languages belonging to different types and kinds of discourses. AntConc was developed by Professor Anthony, L., Director of the Centre for English in Science and Technology School of Science and Technology Waseda University (Japan) (**Fig. 1.2.1**) [1].

AntConc can be downloaded from the Internet for Mac and Windows. It contains seven tabs corresponding to seven analysis tools that can be updated by clicking on one of them (keys F1 – F7 can also be used).

The main tools are as follows:

1. Concordance is a tool that allows one to find all the contexts of a word or phrase in the text (KWIC – Key Words in Context).
2. Concordance Plot displays the presence of the studied words or phrases in the text in the form of a barcode, which allows one to visually assess how often and in which part of the text the object is found.

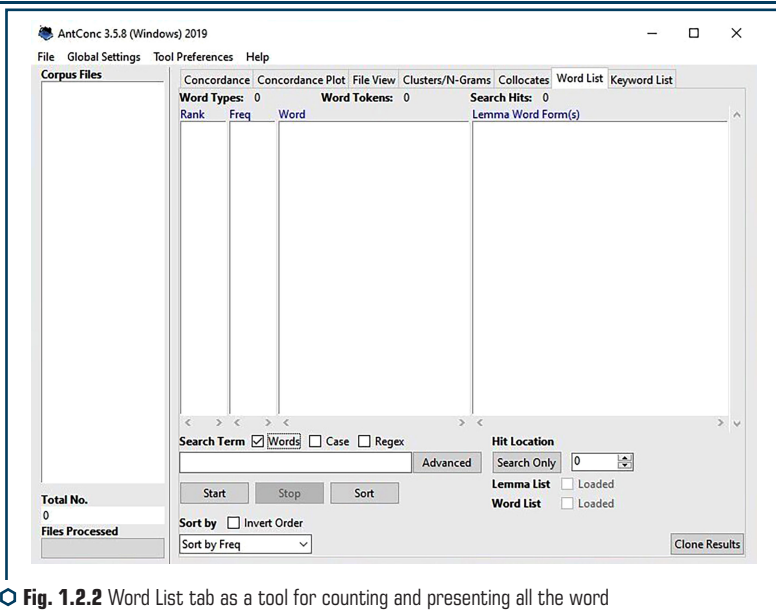
3. File View displays the text of the selected file in its source form.
4. Words Clusters is a tool for selecting a group of words with a given number of elements to the left and right of a given word.
5. Collocates is a kind function that allows one to make an instant statistical analysis of the words to the left and / or right of the searched element.
6. Word List is a tool for counting and presenting all the word usages found in the corpus, in the form of an ordered list.
7. Key Word List is a tool that calculates which words in the corpus are extremely high-frequency or low-frequency compared to the reference body.



**Fig. 1.2.1** AntConc Corpus Manager Interface

In modern linguistics the special attention is paid to the Word List, which helps any user to define the frequency of a keyword represented in a text belonging to a certain type of discourse. It shows the degree of presence of one and the same keyword in different discourses (from scientific to legal, etc.). This tab has the following options (**Fig. 1.2.2**):

- a) rank;
- b) freq (frequency);
- c) word;
- d) lemma word form(s).



**Fig. 1.2.2** Word List tab as a tool for counting and presenting all the word usages found in the corpus

## 2.2 KEYWORDS AS INDICATORS OF FREQUENCY

The notion of "keywords" is represented not only in Linguistic Studies, it is observed in other fields of knowledge: computer science (Shachkova, I. [2]), psychology (Korsakov, I., Korsakova, N. [3]), etc. Studying the "La Methode en Lexicologie. Domaine Francais" (lit. "The Method in Lexicology. French Domain"), it was found out that Matore, J. used two main definitions to describe the notion of "keywords":

- 1) tokens that reflect the main economic and social changes;
- 2) tokens that express the essence of the ideological superstructure of society [4].

Nowadays the notion of "keywords" has the following synonymous designations:

- a) "chronofacts" are "tokens that at a certain period of time [...] become extremely important and denote socially significant concepts, but because of their current semantics they become popular with native speakers" [5];
- b) "current keywords" are "tokens that have become the centre of attention" [2];
- c) "keywords of epoch" are "tokens denoting phenomena and concepts that are in the focus of social attention" [6].

All of them are characterized by the frequency of use in a particular time period, which is one of the most important indexes for determining and giving the "key" status for a certain word.

According to Popova, L. [7], the notion of "keywords" is consistent with the description of "life cycle", i.e. keywords functioning in a particular time period may be actualized or deactualized, which is explained by their development at every stage.

Popova, L. suggests that the idea of the life cycle originates from biology: "all living things go through several stages, namely the beginning of life, development, maturity, extinction, death" [7]. Today this concept is used in various sciences: astronomy (for example, the life cycle of stars), computer science (for example, from the moment of deciding on the need to create an information system to its complete decommissioning), and psychology (for example, in E. Erickson's theory of stages of the life path of the individual (Kolesov, S. [8]), technical sciences, etc. [7].

"Life cycle" as a terminological description is not common in linguistics, although it can be traced in some works of researchers. Polikarpov, A. interprets "life cycle" as "natural, directed changes that are inherent in the form of trends in each language sign" [9]. Orlova, O. studying media concepts, expands the description of "life cycle" to "life cycle of the media concept" and explains it as the "trajectory of its (*media concept* – our clarification) development from the development phase to the phase of decline and levelling, or – in the case of concept stable culturally significant substantive meanings and evaluative characteristics – to strengthen the collective concept as a constant of culture" [10]. At the same time, Shcheglova, Ye. and Prokofyeva, N. use the notion of "stages of existence" in relation to the key words of the current moment [11].

Taking into account the position of Popova, L. [7], which identifies the life cycle of the keyword with the process of semantic-pragmatic evolution of the word, accompanied by the realization of grammatical potential, from the acquisition of popularity, relevance to the stage when the word loses relevance, we formulate working definition of the terminological description "keywords of a specific time period" as words of a certain time period, which characterize a certain type and kind of discourse.

## 2.3 SEMANTICS OF KEYWORDS IN LINGUISTIC STUDIES

Semantics in linguistic and cognitive interpretations is a broad field of interdisciplinary studies that studies tools that can explain the knowledge of any native speaker, including how speakers – representatives of different language cultures record the facts of existence, phenomena, events, situations, and as well as expressing their feelings, intentions, emotions, etc. [12]. If lexical semantics is focused on revealing the meaning of the word, cognitive semantics determines the principles that are typical for the consciousness of the speaker of a particular language, based on which the construction of phrases from compositional combinations of individual tokens takes place [13].

As a rule, a token is understood as a set of lexicosemantic variants (hereinafter – LSV), which are registered in dictionaries as different meanings of the same word. Recently, scholars have been debating whether vocabulary of LSV of a word coincides with the speaker's associations that arise in the process of denoting a certain situation with this word? [14, 15].

To find an answer to this question, scholars have engaged in experimental studies of word semantics and introduced such a term as psycholinguistic meaning, i.e. the orderly unity of all LSVs [16] (both vocabulary and associative) associated with its sound shell in consciousness of native speakers. This is the amount of LSVs / semantic components that actualizes a single word in the minds of native speakers in the unity of all semantic features – more or less bright, nuclear and peripheral [17].

Scientific work of young scholars "Corpus and Experimental Diagnostics of Resilience of Different Language Cultures Representatives and Behavioural Models Development for Adaptation to Crisis Phenomena" (hereinafter – SWYS) is one of such experimental studies that is performed at Kyiv National Linguistic University at the expense of the State Budget Fund (2021–2023) [18].

The aim of the study is to conduct a psycholinguistic experiment with representatives from Ukraine, Great Britain, the French Republic, the Federal Republic of Germany and the Republic of Poland to obtain their associative reactions to selected 5 stimulus words in the corpora of texts belonging to psychological, sociological, etc. discourses. In this case, the set of LSVs (vocabulary, corpus and psycholinguistic) organizes the semantic structure of the word **resilience** in English, French, German, Polish and Ukrainian.

The following 5 words-stimuli with the status of keywords were selected from scientific articles (psychology, sociology, etc.) published in the last 5 years (2017–2021) with the help of the AntConc corpus manager: Ukrainian *криза, крах, стрес, пандемія, травма* / English *crisis, crash, stress, pandemic, trauma* / French *la crise, la faillite, le stress, la pandémie, le trauma* / German *die Krise, der Zusammenbruch, der Stress, die Pandemie, das Trauma* / Polish *kryzys, upadek, stres, pandemia, uraz*. These words are related to the issues of viability.

By the way, the status of keywords is the fixation of at least three characteristics, including:

- 1) the affiliation of keywords to a particular type and kind of discourse;
- 2) the functioning of keywords in a certain period of time;
- 3) keywords that belong to the active or passive dictionary, etc.

It should be noted that the special attention should be focused not on individual words (for example, basic words that are available in any language), but on keywords, i.e. "the words with a relatively high frequency in this author or in this text" [19], because, as Popova says, "they continue to be an important category in the anthropocentric paradigm of scientific knowledge, take into account the emotions, feelings, preferences of the person who speaks" [7]. Therefore, Mustajoki adds that "the actualization of the word is a consequence of the activation in the social consciousness of the realities of objective reality" [20].

## 2.4 RESILIENCE IN THE CONTEXT OF PSYCHO-EMOTIONAL AND PHYSICAL HEALTH

The notion of "resilience" at the present stage of development of scientific knowledge continues to be used together with the notion of "resistance", "viability", etc. which are occasionally used as



synonyms [21], although not such that leads, on the one hand, to their correct perception, and, on the other hand, to their incorrect use and application in relation to certain psychological, psycholinguistic, etc. provisions and phenomena. This is explained by the fact that the English notion of "resilience" is rendered with the help of different Ukrainian equivalents.

Consulting the "English-Ukrainian Dictionary" (compiled by Ball, M.), we note that resilience – "n. 1) elasticity; 2) the ability to quickly restore physical and mental strength; buoyancy; 3) technical impact strength" [22]. Regardless of the exact Ukrainian translation of the notion "resilience", some scholars explain it as:

- 1) the ability of the organizational structure to withstand threats, to recover quickly [23];
- 2) the ability to return to normal productivity levels and as a speed of recovery after failure with a low probability of serious consequences [24];
- 3) the phenomenon of viability of culture uses the definition of resistance to overcome various difficulties [25], etc.

It allows to present resilience in the form of a triangulation model of relationships between resilient elements: **confrontation – resistance – recovery** in relation to threats, crises, difficulties, etc., which, in turn, can be consistent with such concepts as: personality and its psycho-emotional and physical health.

Leontiev, D. and his colleagues believe that the notion of "resilience" is the most common among related concepts (stress, mental / psycho-emotional / psychological trauma, post-traumatic stress disorder, post-traumatic growth, stress-induced growth, power behaviour, strategies or styles of co-rule), which allow to describe the psychological mechanisms of disorders, as well as phenomenology under the pressure of adverse circumstances that can be successfully compensated, but can take chronic form and lead to irreversible involutinal transformations of personality [26]. It can have a negative effect on both a person's psycho-emotional and physical health [27].

Let's try to describe the resilient elements: **confrontation – resistance – recovery** in the context of psycho-emotional and physical health and represent it in **Table 1.2.1**.

● **Table 1.2.1** Characteristics of Resilient Elements in the Context of Psycho-Emotional and Physical Health

Resilient Elements	Psycho-Emotional Health	Physical Health
Confrontation	The ability to counteract something at the level of psyche and emotions	Physical degree of resistance to something
Resistance	The ability to stand firmly, to hold, without falling, without fluctuating at the level of psyche and emotions	The ability to stand physically firmly, to hold, without falling, without swaying
Recovery	To give a preliminary look to the psyche and emotions damaged, spoiled, destroyed; to bring the psyche and emotions to the previous state	To give a preliminary look to the damaged, spoiled, ruined physical health; restore physical health

The analysis of the scientific literature shows that any crisis, negative impact on people, adverse living conditions, etc. first affect a person's psycho-emotional health and then their physical health. This position is evidenced by the work of many scholars. For example, Alexandrova, L. [28], which presents an analysis of the attitude of the individual to forced change, defines *resilience* as psychological stability (flexibility). In the dissertation of Velychkovsky, B. [29] the term "psychological stability" is used for the first time, in which the author analyses different versions of the notion resilience in relation to developmental psychology, age psychology, as well as cognitive-transactional theories of stress.

Referring to the document of the World Federation of Mental Health, *viability* is perceived as mental resilience, as a combination of natural abilities and acquired behavioural skills, the formation of which is possible under the influence of external factors [30]. Another document from this organization lists the "Ten Aspects of Mental Resilience Formation" proposed by the American Psychological Association. It describes ways to form viability and, as the name suggests, viability in this material is translated as mental resistance [30].

## 2.5 METHODOLOGICAL ALGORITHM FOR WORKING WITH ANTCONC CORPUS MANAGER AS AN ARTIFICIAL INTELLIGENCE PROGRAMME FOR SEARCHING THE KEYWORDS WITH THE SEMANTICS OF RESILIENCE

In order to search the keywords with the semantics of resilience in scientific articles on resistance, viability, etc., published in the last 5 years (2017–2021), it is necessary to use AntConc, especially Word List tab. It will help to identify the most frequent keywords that form the terminological field of "resilience", and thus bring closer to the understanding of its semantics.

We are to focus on the methodology of corpus diagnostics.

Corpus diagnostics of resilience of different language cultures representatives is aimed at using AntConc, the methodological algorithm of which involves the implementation of three successive stages: if pre-corpus work deals with selection of texts belonging to scientific discourse on the issues of resistance, viability, etc., corpus work – work of AntConc tools: from downloading texts to the programme to their automatic processing by the programme, then post-corpus work – selection of keywords and their further interpretation.

The first stage deals with the pre-corpus work, which consists of three successive stages: firstly, it is necessary to determine the final result – selection of Ukrainian, English, French, German and Polish keywords with semantics of resilience from texts of scientific discourses, secondly, one should process lexicographic sources and scientific literature that provide approaches to understanding the issue of viability as a form of activity and adaptability of systems, including the notion of "resilience" and using Google search select texts in .pdf format, during the next, third step, one is to convert the selected texts from .pdf to .doc format (paragraphs, indents, fonts, etc.) and save in .txt using Unicode 8 encoding.

The second stage is the corpus work, which consists of three successive stages that should be performed with Ukrainian, English, French, German and Polish scientific texts.

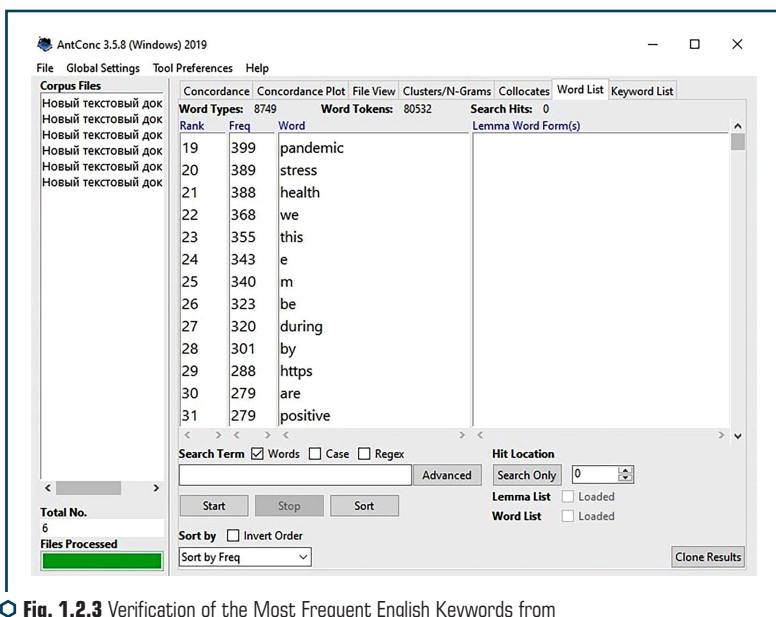
During the first step it is necessary to run AntConc and load texts to it according to the following sequence of actions: File – Open File(s)... – one should choose texts. All texts appear on the left side of AntConc. In the second step, one should go to the Word List tab and press Start. In the window of this tab, all words and phrases will be represented by two options:

1. Rank is the ordinal number of the word and phrase.
2. Freq / Frequency is the frequency of use of words and phrases.

In the third step, we choose keywords with the semantics of resilience.

**Fig. 1.2.3** shows an example of verification of the most frequent English keywords from the texts of scientific discourses, which is displayed in the Word List tab of AntConc.

The third stage corresponds to the post-corpus work, which consists of three successive stages: during the first step it was determined that the most frequent keywords are as follows: Ukrainian *криза, крах, стрес, пандемія, травма* / English *crisis, crash, stress, pandemic, trauma* / French *la crise, la faillite, le stress, la pandémie, le trauma* / German *die Krise, der Zusammenbruch, der Stress, die Pandemie, das Trauma* / Polish *kryzys, upadek, stres, pandemia, urazz*; the second step helped to provide definitions for each keyword from different lexicographical sources, as well as to select synonyms for them, but in the third stage it was necessary to interpret them.



**Fig. 1.2.3** Verification of the Most Frequent English Keywords from Texts of Scientific Discourses in Word List tab of AntConc

## CONCLUSIONS

It should be noted that in order to achieve of the aim and to solve the main objectives set in scientific work of young scholars "Corpus and Experimental Diagnostics of Resilience of Different Language Cultures Representatives and Behavioural Models Development for Adaptation to Crisis Phenomena" AntConc corpus manager was used. It helped to identify and select keywords with the resilience semantics.

The selection of keywords took place in accordance with the developed methodological algorithm, which consists of three successive stages: if pre-corpus work deals with selection of texts belonging to scientific discourse on the issues of resistance, viability, etc., corpus work – work of AntConc tools: from downloading texts to the programme to their automatic processing by the programme, then post-corpus work – selection of keywords and their further interpretation.

As a result, the following 5 words-stimuli with the status of keywords were selected from scientific articles (psychology, sociology, etc.) published in the last 5 years (2017–2021): Ukrainian *криза, крах, стрес, пандемія, травма* / English *crisis, crash, stress, pandemic, trauma* / French *la crise, la faillite, le stress, la pandémie, le trauma* / German *die Krise, der Zusammenbruch, der Stress, die Pandemie, das Trauma* / Polish *kryzys, upadek, stres, pandemia, urazz*, which terminologically form the notion of resilience.

**The prospects for further research** deal with, both performing experimental diagnostics of resilience of different language cultures representatives and based on the results of corpus and experimental diagnostics to develop behavioural models of adaptation to crisis phenomena.

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Natalya Izotova

ABSTRACT

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This research explores linguistic means of managing the reader's attention in Coetzee's novels with regard to slow reading method. The paper defines slow reading as a reading technique which aims not so much at construing various textual senses, as at probing those features of the literary text that slow down the process of its reading and comprehension, thus stimulating the reader's deep reflective inferences. It is found that one of the most striking aspects of Coetzee's works, on both formal and semantic levels, is their ludic stylistics, a heuristic artistic phenomenon that defines the ontology of the writer's novels and emerges in the literary text due to the unconventional combinations of various linguistic means. The latter, either individually or jointly, tend to create singular or multiple ludic effects. The hypothesis of the research stems from the assumption that the reading pace of Coetzee's fiction is slowed down by ludic stylistics, which engenders a detailed and deeply reflexive response by the reader. The methodology suggested is based on the cognitive theory of attention distribution with the method of the nodal points as the dominant one. The research results show that ludic stylistics, as a means of slowing down and hindering the act of reading, manifests itself through the ludic effects of structural and semantic accentuation and deaccentuation, instability, tension, ambivalence, indeterminacy, distortion, and lacunarity. Such ludic effects are viewed as the triggers that enable grabbing and maintaining the reader's attention.

KEYWORDS

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Linguistic means, game, slow reading, text, ludic effect, ludic stylistics, reader's inferences.

*Every text, after all, is a lazy machine asking the reader to do some of its work. What a problem it would be if a text were to say everything the receiver is to understand – it would never end.*

*Umberto Eco*

## 3.1 SLOW READING AS A TOOL OF COGNITION

Revealing the inextricable relationship between the reader and the text, Iser in his *The Act of Reading: A Theory of Aesthetic Response* insists that the process of reading largely depends on

the properties of the latter: "The text only takes on life when it is realized, and furthermore the realization by no means independent of the individual disposition of the reader – though this in turn is acted upon by different patterns of the text" [1].

Methodologically, reading can be discussed from two perspectives. First, it is considered as a reader's active, constructive, and interactive mental activity aiming to construe textual senses rather than mechanically perceive the textual reality [2]. Second, reading constitutes a set of practices, methods, and techniques intended for extracting information from the written text, its perception and understanding [3].

Since a literary text always holds a certain mystery and poses thought-provoking questions, it demands an emotional and spiritual tension on the part of the reader, which motivates his / her effective cooperation and co-creativity. Barthes in *From Work to Text* underscores that "the plural or demonical texture can bring with it fundamental changes in reading" [4], thus managing the addressees' cognitive activity as well as directing their attention.

This paper assumes that in reading practices the intentional and receptive properties of the literary text can be studied through a number of game models. The latter are also able to reveal the specificity of the author-text-reader relationship in the course of literary communication.

The relevance of viewing literary communication in ludic terms is explained by the game's ability to overcome stereotypes and conventions, to function as a form of the individual's free self-expression. Barthes clarifies that here the game must be treated as a polysemantic term: "the text itself "plays" [...]; and the reader plays twice over: he plays at the Text (ludic meaning), he seeks a practice which reproduces it; but, so that this practice is not reduced to a passive, interior mimesis [...], he plays the Text [4]. Thus, the game turns the reader from *homo legens* to *homo ludens*.

According to Eco, in the process of text creation the author applies a system of codes that attribute definite meanings to the expressions that use them [5]. From the ludic perspective, while reading the addressee construes textual senses via a ludic code which objectivizes these senses.

Although literary games have been extensively researched in contemporary linguistics [6, 7], little attention has been paid to the receptive and methodological aspects of gaming in fiction. This paper aims to fill in the lacunae which can be observed in recent studies concerning the methods of reading games in fictional narratives.

The research employs the metaphor of game to reading practices in Coetzee's novels. If reading is viewed in ludic terms, then, like any game, it:

- 1) entails the reader's active, creative search aiming to decipher the meaning of the text;
- 2) adheres to a particular scenario and implies some rules;
- 3) focuses more on the process rather than on the expected outcome;
- 4) is characterized by the increased emotionality.

The core of this paper is the concept of *slow reading* which can effectively specify the author-text-reader communication regulated by the ludic principles. The earliest explicit reference to the notion of "slow reading" appears in Nietzsche's preface to *Daybreak* [8]. The philosopher views philology as a "connoisseurship of the word" requiring the reader to take the time to read [8].



Metaphorically, the process of slow reading is treated in terms of eating books [8]. Although, nowadays this famous metaphor of Bacon tends to be replaced by a reversed metaphor which foregrounds the opposite idea – it is not the reader who swallows the information; it is rather the information that eats them up [8].

Slow reading is defined as an attentive, thoughtful, and deep perusal, the one that is characterized by a close attention to details [9, 10], all sorts of "language trifles" [11]. It is the reading "under the microscope" [11], aimed at understanding various language "hindrances", difficult and incomprehensible moments, "hottest spots" – all those textual elements which interfere with the adequate interpretation of the text, on the one hand [11], and motivate the reader to think outside the box, on the other hand. Miedema points out that slow reading is about reading at a reflective pace [8].

Albeit the term "slow reading" is associated with such related notions as "close reading", "quiet reading", "repeated rereading", "analytical reading", and "critical reading", it is not equal to them.

Slow reading is inherently interactive, immersive, and creative. This type of reading enacts a deep immersion into the text, engages the reader in a special atmosphere of intellectual search, giving him / her the opportunity to feel the joy of discovering something new, to see something familiar in a new way.

The research material comprises 200 ludic contexts, singled out from the selected novels written by John Maxwell Coetzee. His fiction is proved to be ingenious, experimental, and characterized by the fundamental change of conventional literary forms. One of the dominant principles that underlies the author's idiosyncratic innovative experiments with the traditional literary forms is the principle of game.

The idea of analyzing Coetzee's fiction through the prism of slow reading method is prompted by Wilm's *The Slow Philosophy of John Maxwell Coetzee* [12]. In his monograph, the scholar explores the philosophy and aesthetics of slowness in Coetzee's oeuvre. Specifically, Wilm singled out and discussed those literary tactics employed in Coetzee's fiction which "stimulate inquiry, argument, and meaning-making in a slow way" [12]. In his research, Wilm proves the idea that "Coetzee's prose explores ideas rather than posit them, it suggests them rather than professes them, it hovers over ideas, opinions, theories and illuminates them from various perspectives and in that way keeps questions raised" [12].

Following Wilm, we consider slow reading as "a method that is not a flashy way of re-describing close reading or other hermeneutic models" [12]. Defining slow reading, the author argues that "slow reading does not ask what a text *means*, it asks how a text can be *reflected* upon, how it can be *responded* to, what its *effects* are [12]. Also, he claims that slow reading rests on the assumption that "a certain kind of literature actually engenders a slow, detailed, deeply reflexive response by the reader" [12].

This research hypothesizes that the process of reading and interpreting the novels of Coetzee is slowed down by various ludic effects which give rise to ludic stylistics.

Accordingly, this paper sets out to explore those textual means that enable the emergence of ludic effects in Coetzee's fiction, on the one hand, and manage the reader's attention, on the

other hand, thus arousing a deep introspection and / or reflection on the part of the reader. The textual means of directing the hypothetical reader's attention are discussed in terms of the slow reading method.

### 3.2 LUDIC STYLISTICS AS THE UNCONVENTIONAL COMBINATIONS OF TEXTUAL ELEMENTS

Regarded as a system of language resources that enable the play with the reader, the term "ludic stylistics" is used primarily in reference to playful texts [6]. In such texts, the play with the reader results from his / her stereotypical vision of the text, its semantics and structure. Thereby, the essence of the receptive gaming lies in playing with the reader's expectations.

Ludic stylistics refers to the unconventional combinations of textual elements of any rank used by the authors to create specific value in their works. It reveals itself through a wide range of ludic effects which constitute the expected result(s) of literary gaming. The heterogeneity of textual elements that give rise to ludic stylistics prompts the differentiation of its two levels – macro- and micro. The microlevel of ludic stylistics covers various verbal means of generating ludic effects [13], whereas its macrolevel is represented by plot-building, compositional, and narrative techniques [6].

Consequently, the ludic stylistics of novels under consideration is fostered by various sense-making and text-building games which highlight its ontological dimensions – semantics and structure. In turn, the game is manifested by a broad array of ludic devices based on the unconventional usage of various linguistic means – lexical, lexico-semantic, syntactic, plot-building as well as compositional.

In Coetzee's fiction, the term "ludic device", or technique, is closely related to the concept of *semantic nonadditivity* [14], i.e. "not having a numerical value equal to the sum of values for the component parts" [15]. Regarding literary texts, semantic nonadditivity is explained as follows: "the content of the literary text is never equal to the sum of the meanings it is made up of" [14]. Iriskhanova employed the nonadditivity phenomenon to illuminate the cognitive background for the functioning of various stylistic devices in literary texts [16]. Specifically, she divides all stylistic devices into two groups: additive and nonadditive. Additive devices are aimed at maximizing the amount of the information they convey while ensuring consistency and accuracy. Besides, these devices are meant to minimize various "hindrances" (ambivalence, semantic gaps, occasional words, etc.), thus saving the recipient's cognitive efforts which are not directly intended to comprehend the information. Nonadditive devices are designed not so much to communicate a range of conventional meanings, but to generate new, emergent textual senses. Their purpose is to maximize the reader's inference efforts by creating all sorts of "obstacles", such as semantic gaps, referential shifts, violations of language norms, etc. [16].

In view of the game's ability to make familiar textual elements unfamiliar, we assume that ludic techniques belong to the group of nonadditive devices. In other words, they can function as those elements that, according to Eco, are able to slow down the reading process, gradually setting the rhythm, appropriate for the text comprehension [5]. Moreover, various gaming techniques

allow the reader to focus his / her attention on the author's stylistic choices, to concentrate not only on *what* the writer says, but on *how* s/he does it. Thus, following Wilm, we emphasize that various gaming techniques slow down the act of reading, while intensifying the act of reflexive responding [12].

Slow reading practices in Coetzee's works adhere to the cognitive theory of attention distribution in language and text [13]. This conception is based on the idea of selective perception, processing and keeping of information [17]. The point is that in order to fulfill a certain task, we intentionally give more prominence to some features (objects) than to others [17].

Thereby, in terms of ludic stylistics, the slow reading method in Coetzee's novels implies two main stage:

1. *The identification of textual fragments that represent the linguistic signals of ludic stylistics manifestations through the "nodal points" technique.*
2. *The analysis of linguistic and cognitive mechanisms for generating ludic effects that function as triggers for the reader's inferences.*

Let us consider these stages in detail.

### 3.3 THE IDENTIFICATION OF TEXTUAL FRAGMENTS THAT REPRESENT THE LINGUISTIC SIGNALS OF LUDIC STYLISTICS MANIFESTATIONS THROUGH THE "NODAL POINTS" TECHNIQUE

Since slow reading is intended to reveal those features of the literary text that induce slow, deep, and reflexive response on the part of the reader [12], any text can be viewed as a system of certain "nodes" or "plexuses" which explicate the cooperation and co-creativity between the text and its empirical reader [5].

Applying these ideas to Coetzee's fiction, the paper considers the technique of nodal points to be extremely effective for the identification and analysis of lingual signals of games. This technique allows combining the analysis of the text as a whole with a linguistic and cognitive interpretation of its separate fragments. It also helps the reader to center on those elements of the text that are essential for its comprehension and interpretation.

It should be pointed out that the technique of nodal points is related to Arnold's theory of salient positions of the text [18] which develops Riffaterre's conception of stylistic context [19].

As is known, Arnold defines salient positions as perceptually significant parts of the text which accumulate those elements that are critical for conveying the main theme(s) of the text [18]. The researcher considers the title, epigraph, beginning and ending of the text as its salient positions [18]. Nevertheless, the rhythmic pattern of the text consists not only of its salient positions but also of weak ones. The former are regarded as meaningful and informative textual elements that ensure both semantic and structural unity of the text [20]. The latter signify the text's discreteness, its semantic and structural partitioning. Being less informative than salient positions, the weak positions do not render the central meaning of the text [20].

Both salient positions and nodal points represent important text- and meaning-making milestones in reading practices. However, the distribution of nodal points is not limited to the text's title, epigraph, beginning and ending, they run through a whole text. In course of reading literary games, nodal points mark various "ludic impulses" that signal about crucial stages in semantic and structural dynamism.

The paper elaborates the typology of nodal points in Coetzee's novels regarding the following criteria:

A. **The distribution of nodal points in the text:** *single or multiple.*

B. **The cognitive mechanism of nodal points identification** with reference to the level of salience of a particular ludic device: *structurally and semantically conspicuous / inconspicuous.*

C. **The principle of ludic text- and meaning-making the nodal point is related to:** *structural and semantic accentuation and deaccentuation, instability, tension, ambivalence, indeterminacy, distortion, lacunarity.*

Keeping in view the ability of literary games to allocate the reader's attention – from the high focus of concentration to the abrupt unconscious shift of attention with a further loss of it – the nodal points in Coetzee's fiction can be defined through cognitive mechanisms of focusing and defocusing [16].

Such mechanisms allow tracing the literary text's perceptually conspicuous and inconspicuous parts which jointly mark crucial changes in its semantics and structure brought about by various games.

Let us consider the fragment from Coetzee's *Dusklands*.

*On evenings when the sober edge of reality is sharpest, when my assembled props feel most like notions out of books (my home, for example, out of a La Jolla décor catalog, my wife out of a novel that waits fatefully for me in a library in provincial America), I find my hand creeping towards the briefcase at the foot of my desk as toward the bed of my existence but also, I will admit, as toward an encounter full of delicious shame. I uncover my photographs and leaf through them again. I tremble and sweat, my blood pounds, I am unstrung and fit this night only for shallow, bilious sleep. Surely, I whisper to myself, if they arouse me like this I am a man and these images of phantoms a subject fit for me [21].*

The attentionality of the passage above is achieved by means of bringing psychonarrative game to the focus of narration. Such game is signaled by the semantics of intrusiveness [7] grounded in the psychological phenomenon of intrusiveness (lat. *inrusion* – a thrusting, or pushing in). It objectivizes the destructive impact of the external events on the narrator's / character's inner world, thus rendering exaggerated fictionalized psychological senses. In literary text, intrusiveness takes the form of the narrator's / character's self-immersion into their inner world, persistent, repetitive, sometimes even obsessive-compulsive experience of some psychotraumatic events [7]. As a marker of ludic stylistics, intrusiveness is verbalized here via lexical and figurative means portraying the main character's paradoxical psychoemotional state of agitation (*if they arouse me like this*) deepened by the feeling of shame. Eugene Dawn's state is caused by the anticipation of photographs depicting the atrocities of the Vietnam War. Physiologically, such feelings and emotions reveal themselves through shudder (*tremble*), profuse perspiration (*sweat*), rapid heart rate (*my blood pounds*), sleep deprivation (*shallow, bilious sleep*), and the excessive nervousness which

is metaphorically viewed in terms of the stretched strings (*I am unstrung*). The epithet *delicious* in the expression *delicious shame* underscores Eugene Dawn's contradictory feelings brought about by this event.

Defocusing is considered to be a crucial cognitive mechanism of text perception being viewed as an essential requisite of language gaming and linguistic creativity as a whole [13]. While reading Coetzee's novels, the addressee's attention can be refocused, for instance, due to numerous games based on the incorporation of non-literary narratives into the structure of the main fictional narrative:

*"On television last night, a BBC documentary which argues that, for reasons of his own, the US administration chooses to keep alive the myth of Al Qaida as a powerful secret terrorist organization with cells all over the world, whereas the truth is that Al Qaida has been more or less destroyed and what we see today the terror attacks by autonomous groups of Muslim radicals. [...]"*

*Because it is too much to expect her to read my hand writing, I record each day's output on a dictaphone tape and give her both tape and manuscript to work from."* [22].

In the passage from *Diary of a Bad Year* the reader's attention is hooked owing to the interplay of two different types of discourse – literary and essayistic. Being included into the structure of the literary narrative, the text of the essay fragments the plot and composition of the whole narrative, on the one hand, and destroys the semantic unity of the literary narrative, on the other hand. Specifically, the plot revolving around the relationships between Anya and Señor C, whom she helps to type essays, and around the futile attempts of Alan, Anya's boyfriend, to get hold of the writer's money, is constantly interrupted by the essay narratives. It is worth noting that these essays are not related thematically to the principal plot.

### 3.4 THE ANALYSIS OF LINGUISTIC AND COGNITIVE MECHANISMS FOR GENERATING LUDIC EFFECTS TRIGGERING THE READER'S INFERENCES

The interpretation of linguistic and cognitive mechanisms that underlie the ludic stylistics in Coetzee's fiction is done through cognitive, semantico-stylistic, contextual-interpretative, and narrative analyses. It allows ascertaining the following effects that give impetus to ludic stylistics in the texts in question: *structural and semantic accentuation and deaccentuation, structural and semantic instability, structural and semantic tension, structural and semantic ambivalence, structural and semantic indeterminacy, structural and semantic distortion, structural and semantic lacunarity*. As markers of ludic stylistics in Coetzee's fiction, these effects slow down, hinder the acts of reading, thus arousing a deep reflective response on the part of the reader. Let us turn to the analysis of linguistic and cognitive mechanisms of generating ludic effects in Coetzee's selected novels in detail.

#### **A. The effect of structural and semantic accentuation / deaccentuation.**

This ludic effect is brought about by all sorts of structural and semantic transformations in the narrative space of the novels. For example, the shift of the narrative focus from the description

of events to the portrayal of characters' inner worlds entails the creation of the foregrounded, hypertrophied psychologism which marks psychonarrative gaming:

*"Since the news came of his son's death, something has been ebbing out of him that he thinks of as firmness. I am the one who is dead, he thinks; or rather, I died but my death failed to arrive. His sense of his own body is that it is strong, sturdy, that it will not yield of its own accord. His chest is like a barrel with sound staves. His heart will go on beating for a long time. Nevertheless, he has been tugged out of human time. The stream that carries him still moves forward, still has direction, even purpose; but that purpose is no longer life. He is being carried by dead water, a dead stream" [23].*

The excerpt from Coetzee's *The Master of Petersburg* exposes the protagonist's emotional response to the death of his stepson and the man's ruminations about his future life without the beloved offspring. The man becomes so distraught that he himself feels like dead. As an indicator of ludic stylistics, the hypertrophied psychologism unveils a conflict between the man's physical and spiritual existence. Such experience is characteristic of the man who feels sad about his stepson's death. The belief that a person's soul dies in a state of grief (*I am the one who is dead*) is verbalized through the metaphors of death (*I died but my death failed to arrive; he has been tugged out of human time; He is being carried by dead water, a dead stream*). Despite the demise of the soul, the body is still alive and clings to life. This assumption is rendered by the epithets *strong* and *sturdy* as well as by the simile *His chest is like a barrel with sound staves*. Jointly, these figurative means create the image of a physically strong man.

### **B. The effect of structural and semantic instability.**

Prigogine states that an increasing interest in the phenomenon of instability within the framework of contemporary studies springs from the idea of the constructive role of time, new knowledge about dynamic and unstable systems, the discovery of non-equilibrium systems in the field of exact sciences, etc. [24]. In terms of philosophy, instability is defined as a state of a certain system, characterized by the heterogeneity and asynchronicity of all its processes [24]. Additionally, instability is regarded not only as an unstable state, but also as a structurally complex sequence of changes which defines the role and place of stability in this system [25]. Linguistically, instability is viewed as an uncertainty caused by the possibility of a sudden change in the present situation [26].

The concept of instability is also relevant for the study of structural and semantic gaming in Coetzee's novels. It is explained by the fact that the game itself is characterized by instability, it tends to intentionally destabilize the narrative, compositional as well as semantic status of the literary text.

The structural instability in Coetzee's works is detected due to a variety of *deictic shifts* [27] in the text's narrative, plot, and compositional structures. The semantic instability results from the innovative combinations of lexical, lexico-syntactic, and figurative means. Coetzee's *Foe* can serve as a good example of the structural and semantic instability that hinder the act of reading this novel:

1. *"There I lay sprawled on the hot sand, my head filled with the orange blaze of the sun, my petticoat (which was all I had escaped with) baking dry upon me, tired, grateful, like all the saved.*

[...] "Castaway," **I** said with **my** thick dry tongue. "**I** am cast away. **I** am all alone." And **I** held out **my** sore hands" [28].

2. "**April 15<sup>th</sup>**

We are now settled in **lodgings in Clock Lane off Long Acre**. I go by the name Mrs Cruso, which you should bear in mind. **I** have **a room on the second floor**" [28].

3. "**The staircase** was dark and mean. **My** knock echoed as if on emptiness. But **I** knocked a second time, and heard a shuffling, and from behind the door a voice, his voice, low and cautious. It is **I, Susan Barton**, I announced – **I** am alone, with Friday" [28].

4. "**The staircase** is dark and mean. On the landing **I** stumble over a body. It does not stir, it makes no sound. By the light of a match **I** make out a woman or a girl, her feet drawn up inside a long grey dress, her hands folded under her armpits; or is it that her limbs are unnaturally short, the stunted limbs of a cripple?" [28].

The narrative structure of *Foe* drags the reader into "a labyrinth-like reading" [29], along with a perplexed understanding to the story. Compositionally, the novel comprises a series of frame narratives, three of which are represented from Susan Barton's, the main character's, point of view, while the narrator of the fourth story remains unknown.

The narrative instability that marks the text-building game in this novel is detected due to an abrupt change of the narrator's subjective and spatiotemporal coordinates. Specifically, three passages cited here are represented from the perspective of Susan Barton, whose voice is identified through a number of linguistic units with subjective semantics (*I, my, me, Susan Barton*). However, the spatial coordinates of the narrative vary (*from the island to the house on Clock Lane, not far from Long Acre, and then to Mr. Fo's apartment*) and are indicated by the lexical units of spatial semantics (*there, the hot sand, lodgings in Clock Lane off Long Acre, a room on the second floor, the staircase*). The time frame of the passages is also unstable – from indeterminate (the first passage) to chronologically fixed in the second (April 15<sup>th</sup>) and again indeterminate in the third fragment.

In the fourth passage, the location of the narrator is undefined, resulting from the subjective indeterminacy and spatiotemporal ambivalence. The narrator (*I*) remains unspecified throughout the whole story. The spatial coordinates of the fourth fragment (*staircase*) suggest a house, but its belongingness is not clear. The spatial ambivalence emerges due to the same spatial setting (the staircase) in the third and fourth passages, which hints the story ends at Mr. Foe's house.

Hence, compositionally, the above quoted passages are arranged according to the principle of *mise-en-abyme*. Nevertheless, the narrative instability is also traced within each part, and the ludic effect is brought about by the semantic indeterminacy and / or ambivalence arising from the interplay between several narratives in the structure of the whole novel. It is reflected in the following passages:

"Let **me** tell you my story," said **I**; "for **I** am sure you are wondering who **I** am and how **I** come to be here" [28].

*"I would gladly now recount to you the history of this singular Cruso, as I heard it from his own lips. But the stories he told me were so various, and so hard to reconcile one with another, that I was more and more driven to conclude age and isolation had taken their toll on his memory, and he no longer knew for sure what was truth, what fancy" [28].*

The destabilization of the principal narrative is caused by a retrospective "leap" which alludes to the story of Susan who tells about the search of her daughter. Thus, the main character manages to interweave this narrative into the story of her stay on the island. The shift of the narrative level is foregrounded by the word combination *my story*.

An additional layering of the narrative is done by incorporating into its structure, via mise-en-abyme principle, the story of Cruso (*the history of this singular Cruso*). As Cruso's narrative abounds in various contradictions (*But the stories he told me were so various, and so hard to reconcile one with another*), it prevents Susan from telling an unambiguous and coherent story, thus reinforcing semantic indeterminacy in this novel.

### **C. The effect of structural and semantic tensions.**

As signals of ludic stylistics, the zones of tension in the novels under analysis grow out from the interplay between two types of tension – semantic and structural. Moreover, this interaction is accompanied by the emergence of the emotional tension. The structural tension arises due to the collision and / or the conflict of properties of old and new literary forms brought about by text-building gaming, whereas the semantic tension springs from various deviations as a result of meaning-making games. Such games give impetus to semantic emergence in the literary text. The sources of semantic tension are asymmetric processes caused by gaming, which involves structural and semantic re-arrangements of the conventional literary forms, thus changing the program of their intended interpretation:

*"He has a vision of his mother in her big double bed, crouched, her knees drawn up, her back bared. Out of her back, out of the waxy, old person's flesh protrude three heedless: not the tiny needles of the acupuncturist or the voodoo doctor but thick, grey needles, steel or plastic: knitti theng needles. The needles have not killed her, there is no need to worry about that, she breathes regularly in her sleep. Nevertheless, she lies impaled.*

*Who has done it? Who would have done it?*

*Such loneliness, he thinks, hovering in spirit over the old woman in the bare room. His heart is breaking; sadness pours down like a grey waterfall behind his eyes" [30].*

The passage from Coetzee's *Elizabeth Costello* represents an oneiric narrative – the vision of Elizabeth Costello's son, in which he sees his mother in an unusual way. The structural tension grows out of an abrupt inclusion of a dream narrative in the structure of the text. The dream narrative that portrays the son's emotional response to the vision interrupts the principle story-telling focusing on the arrival of the famous writer, Elizabeth Costello, in the United States where she is to be awarded the Stowe Prize.

In the above cited context, the semantic tension arises thanks to the logical and semantic ambiguity brought about by a clash between illusory, abnormal oneiric reality and the quasi-reality



of fictional narrative. The deviant character of the oneiric reality is implied by Elizabeth Costello's paradoxical visual image in the son's dream which highlights the woman's posture (*crouched, her knees drawn up, her back bared*), the spot on her body where the needles are inserted (*Out of her back [...] protrude three heedless*), the size and the variety of these needles (*not the tiny needles of the acupuncturist or the voodoo doctor but thick, gray needles, steel or plastic: knitting needles*).

Additionally, the semantic tension is increased in the quoted passage by the innovative combinability of verbal imagery:

(i) the metaphor of a broken heart (*his heart is breaking*);

(ii) the simile in which the power of human sadness is compared to a waterfall flowing over a person (*sadness pours down like a grey waterfall behind his eyes*);

(iii) emotionally colored vocabulary employed in the description of the woman and her psychological state (*the waxy, old person's flesh, loneliness*).

#### **D. The effect of structural and semantic indeterminacy.**

As attention triggers, the zones of structural and semantic indeterminacy emerge in Coetzee's literary texts thanks to the violation of their structural characteristics and "diffusion" of textual senses under the influence of structural and semantic games:

*"The wind has dropped, and now **the snowflakes come floating down**, the first fall of the year, flecking the rooftiles with white. All morning I stand at my window watching the snow fall. When I cross the barracks yard it is already inches deep and **my footsteps crunch with an eerie lightness**.*

*In the middle of the square there are children at play building a snowman. Anxious not to alarm them, but inexplicably joyful, I approach them across the snow.*

*They are not alarmed, they are too busy to cast me a glance. They have completed the great round body, now they are rolling a ball for the head.*

*"Someone fetch things for the mouth and nose and eyes," says the child who is their leader. It strikes me that the snowman will need arms too, but I do not want to interfere.*

*They settle the head on the shoulders and fill it out with pebbles for eyes, ears, nose and mouth. One of them crowns it with his cap.*

***It is not a bad snowman.***

***This is not the scene I dreamed of.*** *Like much else nowadays I leave it feeling stupid, like a man who lost his way long ago but presses on along a road that may lead nowhere" [31].*

In the fragment from *Waiting for the Barbarians*, structural and semantic indeterminacy arises due to the game with the novel's ending. Its essence lies in the depiction of the repeated events, which entails the "diffusion" of textual senses.

First, at the end of *Waiting for the Barbarians*, Coetzee intentionally redepicts, although with some variations, the episode about the children's play with snow which is previously seen by the protagonist in his dream. The fact that the game in the ending is not imaginary, but real, makes the reader assume that the man's dreams have come true. At the same time, he emphasizes that this is not his dream (*This is not the scene I dreamed of*).

Second, at the end of the novel the semantic indeterminacy emerges because of sudden oscillations in the tonal system of the narrative – from the dramatic and even tragic tone, generally peculiar to the author's novels, to optimism that inspires hope, and then again to hopelessness. The image of a person who cherishes the hope is viewed in terms of symbolism of the first snow (*the snowflakes come floating down, my footsteps crunch with an eerie lightness, It is not a bad snowman*). The motif of a losing hope is conveyed through the image of a man who lost his way long ago (*like a man who lost his way long ago*) and takes the road which probably leads nowhere (*presses on along a road that may lead nowhere*). The idea of uncertainty is rendered by a stylistically conspicuous indefinite pronoun *nowhere* completing the novel.

#### **E. The effect of structural and semantic ambivalence.**

Ambivalence (*ambi... + lat. valentia strength*) is thought of as a pertinent feature of the game. It means a simultaneous experience of positive and negative emotional or cognitive orientations toward a person, situation, object, task, or goal [32].

In reading practices, ambivalence implies the ability of a particular object to simultaneously evoke two opposite emotions in the reader, thus grabbing his / her attention. This engenders different readings of some textual fragments, which is demonstrated by an example from Coetzee's autobiographical novel *Youth*:

*"Yet he cannot accept that the life he is leading here in London is without plan or meaning. A century ago poets deranged themselves with opium or alcohol so that from the brink of madness they could issue reports on their visionary experiences. By such means they turned themselves into seers, prophets of the future. Opium and alcohol are not his way, he is **too frightened** of what they might do to his health. But are **exhaustion** and **misery** not capable of performing the same work? Is living on the brink of **psychic collapse** not as good as living on the brink of **madness**? Why is it a **greater sacrifice**, a greater **extinction of personality**, to hide out in a garret room on the Left Bank for which you have not paid the rent, or wander from café to café, **bearded, unwashed, smelly**, bumming drinks from friends, than to dress in a black suit and do **soul-destroying** office work and submit to either **loneliness** unto **death** or **sex without desire**? Surely absinthe and **tattered** clothes are old fashioned by now. And what is heroic, anyway, about cheating a landlord out of his rent?"* [33].

In the passage above, structural and semantic ambivalence emerges owing to the semantic "abyss" brought about by free indirect discourse employed for presenting autobiographical events. According to Attridge, the use of the third person in fictional biographies "implicitly dissociates the narrative voice from the narrated consciousness" [34], creating a liminal ("in-between"), double narrative perspective, the viewpoint of otherness. Thereby, "we have a voice that seems to vibrate *between* a narrating and narrated consciousness" [35]. The speech of the autobiographical narrator seems to be "embedded" in the parlance of the protagonist, being simultaneously veiled by it. Additionally, the effect of semantic ambivalence is enhanced by Coetzee's confessional mode of presenting the autobiographical narrative in the form of free indirect speech.

The passage cited above depicts the protagonist's thoughts about his life in London, his hesitations on the desirability of living and working in the city. The narrator's voice is detected here through the point of view (the third person) as well as by the unemotional tone set at the beginning of the fragment (*Yet he cannot accept that life is leading here in London is without plan or meaning*). Conversely, the protagonist's voice is signaled by expressively and emotionally colored lexical units which point to John's cautious attitude to this dilemma: *too frightened, exhaustion, misery, psychic collapse, madness, sacrifice, extinction of personality, bearded, unwashed, smelly, soul-destroying, loneliness, death, sex without desire, tattered*. Syntactically, the protagonist's perspective is defined through a range of interrogative sentences which communicate his deep introspection, generate semantic and emotional tension of the text, and intensify the semantic ambivalence (*But are exhaustion and misery not capable of performing the same work? Is living on the brink of psychic collapse not as good as living on the brink of madness?*).

For presenting autobiographical events, Coetzee resorts not to the retrospective focus of fictional autobiography, but to the simultaneous narration, thus distancing the narrator's consciousness from the protagonist's voice (*Yet he cannot accept that the life he is leading here in London is without plan or meaning*), which serves as another source of semantic ambiguity. Explaining the specificity of such narrative mode, Attridge puts: "The use of the present tense and third person doesn't convey a desire to avoid responsibility or the absence of any sense of remorse; rather, it signals that the author has no interest in *making a case*, in convincing the reader of the unimpeachability of his motives or the fullness of his repentance" [34].

#### **F. The effect of structural and semantic deformation.**

As an inherent feature of creative activity, deformation is considered as an artistic technique, aiming at unconscious or intentional distortion of artistic forms in the artworks. Considering deformation as an object of literary creativity, Vygotsky defined it as a transfer of the literary text's elements to new material [36], which entails transformations or modifications of one or another element [36]. According to the scholar, the material includes words, sounds, images, fragments of the plot, textual meanings, etc. [36].

In literary texts, deformation processes are engendered by the author's intention to consciously rethink the known facts of reality. Deformation illuminates the writer's desire to go beyond the automatism of the stereotypical speech. Literary deformation can be viewed as a means of foregrounded expressiveness of literary forms aiming to highlight some of their essential characteristics.

Structural deformation of narrative forms entails a distortion of their textual senses. The ludic effect of semantic deformation is brought about by the emergence of various contradictions between the semantics of textual elements of the original literary forms and their deformed variations, which is exemplified by the following extract:

*"In the last corner, under the transoms, half buried in sand, his knees drawn up, his hands between his thighs, **I come to Friday.***

*In the last corner, under the transoms, half buried in sand, his knees drawn up, his hands between his thighs, **I come to Friday.***

*I tug his woolly hair, finger the chain about his throat. 'Friday,' I say, I try to say, kneeling over him, sinking hands and knees into the ooze, 'what is this ship?' [...]*

*He turns and turns till he lies at full length, his face to my face. The skin is tight across his bones, his lips are drawn back. I pass a fingernail across his teeth, trying to find a way in.*

*His mouth opens. **From inside him comes a slow stream, without breath, without interruption. It flows up through his body and out upon me; it passes through the cabin, through the wreck; washing the cliffs and shores of the island, it runs northward and southward to the ends of the earth. Soft and cold, dark and unending, it beats against my eyelids, against the skin of my face*** [28].

The quoted passage constitutes the final episode of Coetzee's *Foe* which is regarded as a postcolonial version of Defoe's famous novel *Robinson Crusoe*, reinterpreted in a metafictional way [37]. The fragment depicts the meeting of an unknown narrator with the protagonist named Friday (*I come to Friday*). The narrator seeks to find out the details of the shipwreck ('*what is this ship?*'). In this way the reader is dropped directly to the beginning of the novel – [...] *towards the strange island, for a while swimming as I had rowed, against the current, then all at once free of its grip, carried by the waves into the bay and on to the beach* [38]. The effect of semantic deformation emerges due to two narrative techniques:

- 1) the shift of the narrative perspective (at the beginning of the novel the story is told by Susan Barton, while the narrator of the novel's finale remains unknown to the reader);
- 2) simultaneous maintaining of the spatial coordinates of the narration (*beach*) and identity of the narrated event (*shipwreck*).

Coetzee's game with the canonical version of Defoe's *Robinson Crusoe* by means of its deformation lies in a paradoxical choice to imbue Friday with a "silent voice" (*From inside him comes a slow stream, without breath, without interruption*). The idea of the power of "silent speech" is verbalized by visual and tactile hyperbolized imagery, whose dominant is the metaphor of washing (*washing the cliffs and shores of the island; it runs northward and southward to the ends of the earth it beats against my eyelids, against the skin of my face*).

## **G. The effect of structural and semantic lacunarity.**

As is known, lacuna means a blank space or a missing part [39]. Gasparov underscores that lacunae, or gaps, are not "free spaces" in which you can insert any element, appropriate in form and content, they constitute blurred, not fully expressed spots, where the material intended for them is already visible with varying degrees of expressiveness [40]. In fiction, the distribution and functioning of gaps largely depends on the author's aesthetics, his / her individual style, historical and genre norms [41].

In acts of reading, various gaps represent the elements of textual indeterminacy [1] which engender slow and careful analysis, thus giving room for the reader's imagination and fantasy. Wilms assumes that "the protean gaps implemented in Coetzee's narratives [...] deliberately urge the reader to take a reflexive action and develop her own ways of thinking as well as her own ways of reading" [1]. This is demonstrated in the ending of Coetzee's *Age of Iron*:

"Vercueil stood on the balcony staring out over **a sea of rustling leaves**. I touched his arm, his high, peaked shoulders, the bony ridge of his spine. Through chattering teeth I spoke: **'What are you looking at?'**

**He did not answer. I stood closer. A sea of shadows beneath us, and the screen of leaves shifting, rustling, like scales over the darkness.**

'Is it time?' I said.

I got back into bed, into the tunnel between the cold sheets. The curtains parted; he came in beside me. For the first time **I smelled nothing**. He took me in his arms and held me with mighty force, so that **the breath went out of me in a rush. From that embrace there was no warmth to be had**" [42].

Coetzee defined the end of *Age of Iron* as agitated, exciting, and "troubled" [38]. In the final episode the semantic of this novel, the effect of structural and semantic lacunarity is exerted due to the ambiguity introduced through visual, auditory, and tactile imagery, implemented to portray the setting of the text's ending. Verbally, the ambiguity is created by the sea metaphor (*a sea of rustling leaves; a sea of shadows*) as well as by the simile in which the screen of leaves behind the window is compared with a thin film (*the screen of leaves shifting, rustling, like scales over the darkness*). Jointly, these figures of speech foster the atmosphere of mystery and anxiety. The general tone of semantic ambiguity is enhanced by the silence of Vercueil, a homeless man, an alcoholic, whom Mrs. Curren, the protagonist of the novel, takes as the last refuge of the soul (*He did not answer*).

Additionally, the effect of semantic gap is increased due to the potential alternativeness in the episode's comprehension by the reader. It can be thought of either as a letter of a woman who is between life and death or as a letter of a woman who is in an altered state of consciousness, caused by potent drugs. Moreover, the passage can be viewed as a story told by an unknown narrator [43]. Though, the metaphor of death (*the breath went out of me in a rush*), the fact that the female's smell is lost (*I smelled nothing*), and that she does not feel the warmth of Vercueil's hugs (*from that embrace there was no warmth to be had*) allow the conclusion that the novel's end implies the death of the protagonist.

In the given passage, the plot gap appears as a result of the foregrounded defocusing of the novel's ending, thus provoking a rereading and / or rethinking of the work. It should be noted that Coetzee's choice of a deviant character – the one whose unreliability is explained by a terminal illness and consequently psychological inadequacy – to fostering the general tone of semantic uncertainty.

## CONCLUSIONS

Slow reading, viewed as a method for working on the literary text, enacts the reader's deep immersion into the textual world, active and creative interaction in the "author-text-reader" mode.

Slow reading focuses not so much on the reconstruction of various textual senses, but on the reader's emotional and intellectual response to particular characteristics of the literary text. Slow reading gives wide room for the reader's reflexivity and interpretation, while revealing the intentional facet of the literary text, the author's stylistic idiosyncrasies.

The employment of slow reading method for the novels by Coetzee comes from the assumption that the ontology of his works is influenced by the linguistic and artistic phenomenon of ludic stylistics which illuminates the writer's innovative transformations of conventional literary forms regulated by the principles of game. Ludic stylistics of Coetzee's fiction is signaled by a number of ludic effects which constitute the intended result(s) of various text-building and meaning-making games unfolding in his novels. The research shows that it is ludic stylistics that slows down, hinders the reading rhythm of Coetzee's works as well as their perception and gives rise to the reader's numerous inferences. Consequently, the slowness in reading and interpreting the novels under consideration is caused by the ludic structural and semantic effects of accentuation and deaccentuation, instability, tension, ambivalence, indeterminacy, deformation, lacunarity. These effects are the results of the unconventional usage of various linguistic means – lexical, lexico-semantic, syntactic, figurative as well as plot-building, compositional, and narrative. The prospects of further research in this area are the exploration of cognitive mechanisms underlying literary communication governed by ludic principles.

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## PART 2 CULTURE

In this part of the monograph entitled CULTURE, the authors continued to develop the scientific idea related to the cognitive interpretation of the issues of cognition, perception and reflection of fragments of existence in language worldviews of different ethnic groups. The chosen vector goes back to the works of Humboldt, W. and his followers, neo-Humboldtians, American ethnolinguists, and neo-Worfians, in whose concepts the concept of the language worldview acquired various definitions and was interpreted as a medium of logical-semiotic representation of the world, laying the epistemological foundations for the formulation of the hypothesis of linguistic relativity and further discussion around it. The verification of this hypothesis was carried out in the study of ethnocultural stereotypes as constructs of the national-language worldview of each nation. Using the example of the concepts COURAGE / ХОРОБІСТЬ, the key proposition of the language relativity hypothesis about the differences in the perception and reflection of fragments of reality by different ethnic groups is proven. A Man as a subject of knowledge accumulates his cultural experience together with a system of values. It began to be formed even in ancient civilization states and was reflected in the types of writing, as well as in the structural typology of languages.

Examining the prerequisites for the appearance of the first writings, the oldest of which is considered to be the cuneiform writing system invented by the Sumerians, the opinion that this cultural artifact became a catalyst for the formation of key values in ancient civilization states is substantiated. It is concluded that writing emerged as a conscious act of the ancient Sumerians to record all types of civilizational existence, which ensured the formation of key values (cognitive, hedonistic, utilitarian, aesthetic and moral) with their constants and dominants in modern cultures.

## 1

## CUNEIFORM SYSTEM OF WRITING AS ANCIENT CIVILIZATIONS VALUE

Roman Vasko

ABSTRACT

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This section of the monograph examines the preconditions for the emergence of the first writings, the oldest of which is the cuneiform writing system, invented by the ancient Sumerians, which became a catalyst in the formation of key values in ancient civilizations. The etymological versions of the word civilization are commented and it is substantiated that its internal form is based on the feature reflected in the word civis "citizen" and its numerous genetic derivatives in different languages, including the English equivalent city. The conclusions of historians, archeologists and culturologists have been reaffirmed. The first civilizations took place against the backdrop of ancient city-states, where citizens adhered to established norms of behaviour and lifestyle, showing respect and esteem for the city's values and traditions. To fix all kinds of civilizational existence, writing emerged as a conscious act of the ancient Sumerians. The history of Sumerian values is briefly considered, which had three periods: early dynastic, Akkadian and late Sumerian. Some facts of value priorities in other ancient civilized states are given. The periods in the history of the development of the Sumerian language are characterized by the nature of the writing of the cuneiform monuments found, which are distinguished by well-known Sumerian scholars of today. Genetic and typological versions of the origin of the Sumerian language have been analysed, which are currently controversial. It is concluded that the cuneiform system of writing ensured the formation of key values (cognitive, hedonistic, utilitarian, aesthetic and moral) for the existence of ancient civilizations.

KEYWORDS

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First writings, Sumerian civilization, cuneiform system of writing, Sumerian language, values of ancient civilizations.

Axiology as a science of values dates back to the works of ancient philosophers, in particular Aristotle, who argued that subjects and objects become valuable to man as a result of social practices of their evaluation [1]. Social practices began to take shape in primitive groups and have long been adjusted since the time of the first civilizational states [2].

If we discuss the formation of values in the world of civilization, then, first of all, it is necessary to discuss the problems of glottogenesis in general with the subsequent linguogenesis, and especially to consider the preconditions for the emergence of writing.

It is no longer disputed that language was the most important of the primary values for the representative of syncretic consciousness. It became an important tool for intuitive and practical knowledge of the world and at the same time the original knowledge of ancient man, which relays the results of this knowledge in verbal form. Of course, thought (usually in the form of an image) is formed independently of linguistic objectification, but it is expressed and acquires energy in the corresponding word as a result of semiosis. Therefore, it is no coincidence that the origins of the sacred word as a primary value for people of the cosmogonic world were associated with respect for the spoken word [3]. Gradually, other, no less important spiritual constants, which demonstrated the dependence of each society on its language, became valuable to man.

Humboldt, W. once wrote about this value role of language and emphasized that "language is a continuous work of the spirit aimed at making sound suitable for the expression of thought [...]. Language is the spiritual energy of the people [...] and at the same time its spiritual strength; they are developed together and reflect a person's cognitive abilities [...]; the language of the people is its spirit, and the spirit of the people is its language" [4].

The views of the German philosopher, the founder of theoretical linguistics, are evidence that the civilized community lives as long as it does not go beyond the "circle" of its language, and that it undergoes significant transformation and even destruction, losing its own language. Wharf, B., the American ethnolinguist, wrote that "we distinguish certain categories in the world of phenomena not because they (these categories) are self-evident" [5]; on the contrary, the world seems to us, according to Stefanova, N. as a motivational value continuum [...], which is a colour spectrum (kaleidoscope) of interaction [...] of complex or simpler value constructs-concepts [6]; in other words, the world is a kaleidoscopic stream of impressions organized by human consciousness and expressed in the national language system.

## 1.1 THE TERM CIVILIZATION AND ITS ETYMOLOGICAL ORIGINS

One of the first signs of the birth of civilizational communities and their values was the construction of cities, which is reflected in the internal form of the word *civilisation* – from Fr. *civilisation*, derived from *civiliser* "to civilize, enlighten", which reaches Latin *civilis* "polite" < "social / civil", suffixed formation from the Latin noun *civis* "citizen". Etymologized related forms are genetic equivalents to the reconstructed roots \*ke(i): koi-, which means "to respect, to value, to fear" and which are genetically related to the polysemic roots \*kei-(1) "to be located, to be in rest, to rest" and \*kei-(2) "movement". These are the roots of the Sanskrit word शवि /śiva/, which was the name of Shiva, one of the Hindu deities who represented the movement, and which genetically also dates back to the French words *civil*, *civilité*. In French, the word *civil* came into use quite late in the XIII century, and the word *civilité* in the XIV, with the meaning "respectful, polite". The verb *civiliser* appeared even later. In English, the genetic derivative is the word *city* "city" derived from the Ancient English form *hiw* "family" [7].

We comment on how various etymological and other sources explain the origin of the original meanings of the roots *ke(i)*: *koi-* with their semantic transitions preserved in Latin. In the culture of ancient Rome, the behaviour of citizens who were obliged to obey the laws of Roman law was considered civilized. Elaborating on the meaning of "polite" in the word *civilis*, Benvenist, E. suggested that during the long period between primitive barbarism and human life in civilized society, as well as starting from city-states, there was a gradual transition to progress in education and social behaviour [8].

Civilizations of different peoples had their differences. Historians talk about various ancient civilizations [9, 10]. Sometimes this term refers to the history of an individual nation or state (ancient Egyptian civilization, Sumerian civilization, Elamite, etc.).

## 1.2 HISTORY AND VALUES OF SUMERIAN CIVILIZATION

The Ancient civilizations (and the countries of the Fertile Crescent are generally called their cradle) are traditionally considered to be the first ones. Well-known theories suggest that the civilization of the Middle East, much earlier than in Egypt, developed in southern Mesopotamia in the valleys of the Euphrates and Tigris rivers. But in the IV millennium BC Sumerians came here, a people of unknown origin (**Fig. 2.1.1**).

The Sumerian name comes from the Akkadian forms of *šumeru* "Sumer", *lišān Šumeri(m)* "the Sumerian language", which means, according to one version, "the noble / refined language", and according to another "the native language". The term "Sumerian" was introduced into scientific circulation in 1869 by Julius Oppert, the German-French researcher-orientalist. Unlike, for example, Ukrainian in many other, mostly European languages, this name does not begin with *š-*, but with *s-* (for example, in German in the Old Testament, this letter is available in Mesopotamian and proper names) [11].

The invention of writing became the most important contribution of the Sumerians to the history of world civilization in the early IV millennium BC. It became a powerful accelerator of progress in all spheres of activity, both the Sumerians and the Semitic ethnic group (Assyrians and Babylonians), who began to use it. In the second half of III millennium BC the early dynastic rule of the Sumerian dynasties ends. It is replaced by the Akkadian dynasty for almost 200 years [12–14]. The first ruler of this dynasty is known by the Semitic name *Sharrum-ken* / *Sargon* (*šarrum kēn*, i.e. "true king"). Sargon chose the city of Akkad as his place of residence. The name of the Sargon dynasty (Akkadian dynasty), the language spoken by Sargon (Akkadian language), as well as the country in which he lived (Akkadian), originate from this toponym. The same name became an ethnonym for the Semitic-speaking population. Sargon himself originated from it: they were later called Akkadians [13, 15].

Sumerian, Babylonian, and Assyrian texts used a system of symbols called cuneiform signs. The marks were applied to the clay tablets with the help of a triangular stylus made of reeds, which

after embossing left a wedge-shaped imprint on the clay, i.e. a trace in the form of a small triangle, a wedge. That is why such a letter was called cuneiform [16]. The direction of writing also changed: the Sumerians wrote in a column from top to bottom, the Babylonians from left to right. Sumerian cuneiform was borrowed from the Babylonians in a transformed form by the Assyrians, their northern neighbours, and from them by the Persians, Urartians, and other peoples of the Middle East.



○ **Fig. 2.1.1** Modern Territories Inhabited by the Sumerians

With the help of writing, first of all, property accounting and production control were established, economy planning became possible, a stable education system appeared, and the fund of cultural artifacts increased. A new kind of tradition emerges, based on the canon of the written text. Based on these facts proven by many world scientists [17–19] there is every reason to believe that the main civilizational value of the Middle East was the world's oldest writing, including cuneiform, the Sumerian type. Later it was borrowed from neighbouring states and actively used in Babylonia, Assyria, the Hittite kingdom, the Hurrian state of Mitanni, Urartu, ancient Iran, the Syrian cities of Ebla and Ugarit.

With the development of trade with Persia, Elam, Assyria, India and the Mediterranean coast, the Sumerian settlements became prosperous city-states, which created a mature civilization of the urban type.

In the IV millennium BC Sumerian cities of Uruk, Kish, Lagash, Ur became the centres of small states that were theocracies with the power of local deities (**Fig. 2.1.2**). The representative of the deity on Earth was the high priest (patesi), endowed with religious and administrative powers.



**Fig. 2.1.2** Sumerian city-states: *a* – Sumerian city-state Uruk; *b* – Sumerian city-state Kish; *c* – Sumerian city-state Lagash; *d* – Sumerian city-state Ur

### 1.3 STAGES OF FORMATION OF VALUES IN THE SUMERIAN CIVILIZATION AND IN NEIGHBOURING CIVILIZATIONAL STATES

There are three periods in the history of Sumer: early dynastic, Akkadian and late Sumerian.

In the first period, the Temple of the Chief God was the centre of power in each city was. The ritual was performed for it. It also set not only socio-cultural norms, but provided stability and stability of accepted rules and traditions. They worshiped and valued the High Priest, the ruler of the city-state. During the wars, a leader was elected, who also played a major role in the state, because wars between city-states were very frequent.

The values of the second Sumerian period were the unification of city-states into one state. Sargon made the first serious attempt to create a centralized state. He came from a low stratum of society. It was a Semite, a representative of the people who increasingly inhabited Sumer. As a result of the seizure of power, Sargon became the founder and ruler of the Sumerian and Akkadian kingdoms with its capital in the city of Akkad. He relied on the inhabitants of the Sumerian city-states, dissatisfied with the power of priests and nobility.

The kingdom of Sumer and Akkad and its Sargonid descendants lasted about 180 years. Sumer was then conquered by the Kutian tribes living east of Mesopotamia. Later, the people of Mesopotamia managed to defeat these tribes, and there is a centralized Sumerian state, ruled by the so-called third dynasty of Ur, the last in the history of southern Mesopotamia, the Sumerian dynasty (this will be mentioned below) [20].

In the great civilized nations, culture flourished, libraries were created, and works of art appeared. To retain power over vast lands, rulers had to seek new forms of government, create new laws, build fortresses and cities to protect themselves from neighbouring states.

In the Northwest of Mesopotamia, new great powers were formed, including the Hittite kingdom, the first military power. The Hittites, who represented the Indo-European people, built their values around their farming and livestock way of life. In the Hittite kingdom, people were the first in the world to learn to smelt iron. They made not only tools from it, but, above all, chariots and weapons of conquest. They were quite a militant people. Therefore, treasures and riches, as well as the development of new lands and the conquest of other peoples, were very significant and valuable for it.

No documents have survived on how the Hittite state perished. It is believed that this death is due to the influx of "peoples from the sea". Most likely, these are the inhabitants of the Balkan Peninsula, western Asia Minor and the surrounding islands, who raided ships in the Middle East.

States such as Assyria and Urartu played an important role in the formation of civilizations. Assyria originally occupied a small territory. Its centre was the city of Assyria. The Assyrians were engaged in agriculture, livestock, trade. Tribes lived in the area of Lake Van (the territory of modern Eastern Turkey). The Assyrians called it the Urartians. Assyria constantly attacked these areas, which accelerated the unification of the Urartians. In the X century BC, the union of Urartian tribes became the kingdom of Urartu.

The new period of prosperity of the Sumerian state fell on the XXI–XX centuries BC in the era of the third dynasty of Ur. This period ended with the disintegration of southern Mesopotamia due to the mass resettlement of West Semitic Amorite tribes. There are alliances of city-states with the Amorite rulers (XIX – early XVIII century). There was a gradual transition of power to the Amorite dynasties. Mesopotamia reached its peak during the reign of Hammurabi (1792–1750 BC), who chose the city of Babylon as the capital of its state.

The famous and very valuable Hammurabi Code became the first collection of laws in the history of civilization, regulating legal relations in all spheres of life (**Fig. 2.1.3**). As for science, education, technology and culture, they were so developed and widespread in all the surrounding areas that the new states of the Middle East became direct descendants of Sumerian and Babylonian traditions and values.

The most important value in the ancient civilized states was scientific knowledge directly related to economic activity. For example, farmers had to know exactly when to start sowing and when to harvest. To do this, you had to be able to count time, watching the celestial bodies: the sun, moon, planets and stars. Thus, astronomy as the science of celestial bodies appeared. Hundreds



of cuneiform tablets with records of astronomical observations of that time have been preserved in Mesopotamia (**Fig. 2.1.4**).



Fig. 2.1.3 Image of Hammurabi's Collection of Laws



Fig. 2.1.4 Cuneiform Artifact with Records of Astronomical Observations

Along with scientific knowledge for the civilized nations of the Middle East, religious beliefs were important as a key value for these peoples. In all states there was a complex pantheon of gods, each of which was responsible for a particular natural phenomenon or sphere of human activity. Usually, there was a supreme god. However, even at this time, polytheistic religious ideas



gradually changed to monotheism. The first monotheistic religions began to emerge. It required a radical restructuring of human values about the world and their place in it. Judaism, the religion of the ancient Jews, was one of these. It has long been and remains a monotheistic religion.

Some scholars attribute to world religions and Zoroastrianism, which appeared in the ancient Indo-European peoples of Iran. Civilizational states used the religious attributes of the ritual of worshipping the gods for their own needs, but over time, the ritual has spread to the sphere of state ceremonies. In a broad sense, the ritual meant dedication, involvement in religion and the value system of the ethnic group and the state [21]. And here it should be noted that the basis for the plots of the three holy books of Judaism, Christianity, Islam were Sumerian and Akkadian myths.

### 1.4 HISTORY OF LANGUAGE AND WRITING AS THE MAIN VALUES OF ANCIENT CIVILIZATIONAL STATES AND PEOPLES

As it was noted above, language, writing, science and education were the main achievement and value artifact of Middle Eastern civilizations. They changed people's attitudes: genetic and territorial kinship was complemented by spiritual and cultural associations based on belonging to the same written tradition and associated value system.

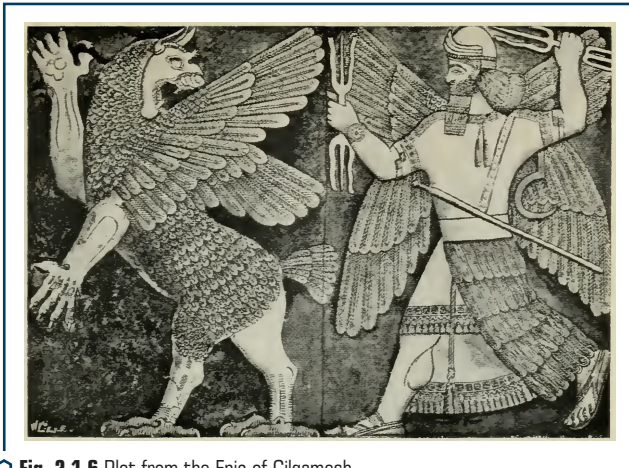
Let's dwell on this in more detail. The first cuneiform alphabet was concluded in the city-state of Ugarit in the fourteenth century (territory of modern Syria on the border with Turkey). The Sumerians wrote on clay tiles with pointed sticks. The scribe pressed his / her wand lightly against the damp clay, and a stream remained on the clay. For strength, the clay was fired. A box of tiles formed a "book" and a set of boxes formed a "library". Assyrian scholars copied Sumerian and Babylonian cuneiform clay tablets (**Fig. 2.1.5**). It is thanks to the Assyrians that the ancient texts of Mesopotamia have come down to us.



**Fig. 2.1.5** Samples of Cuneiform Clay Tiles

Excavations in Babylon and the ancient capital of Assyria, Nineveh, have uncovered many writings, including the vast library of Assyrian King Assyria-Banipal (7th century BC), which contained more than 30,000 clearly catalogued clay books. After reading ancient tiles / books, their scholars imagined and described a unique image of Sumerian culture, which until the first decipherment was closed to images of later cultures (and even the Bible does not mention Sumer, although several transformed plots of Sumerian myths).

As it was mentioned above, writing was first used to record economic documents of temples, then sacred hymns in honour of the gods, later began to record legends about gods and ancient (epic) heroes. The epic of Gilgamesh (XXIII century BC) was one of the most famous and oldest literary works (**Fig. 2.1.6**). By content and form it can be compared with the ancient poems of Homer, which were created 1500 years later.



○ **Fig. 2.1.6** Plot from the Epic of Gilgamesh

Cuneiform was the letter of diplomats, it was used in their foreign policy correspondence, even the pharaohs of the New Kingdom (Amenhotep III, Akhenaten). According to cuneiform sources that have survived to the present day, decoders suggest that cuneiform was used in one form or another by the authors of the Old Testament, Greek philosophers from Alexandria, and scribes from Syrian monasteries and Arab-Muslim universities. They were known in Iran and even in medieval India.

According to the nature of writing and language, monuments are divided into archaic, Old Sumerian (up to the XXV century BC), classical (XXIV-XXII centuries BC), New Sumerian (XXI century BC), late Sumerian (early II millennium BC, mostly literary, partly economic texts) and post-Sumerian.

In all the monuments of the Sumerian language found, scholars distinguish two dialects: the eme-ku dialect itself, in which the vast majority of texts are written, and the eme-sal sociolect

"transformed language", known from the texts of later monuments. The decipherers note that since the language of the goddesses and mortal women is reproduced in the texts on the socio-lect "emesal", it is likely that this version of the Sumerian language was used / spoken by women. Dialects differ significantly from each other and mostly in phonetic terms compared to morphology and vocabulary [22].

The origins of early Sumerian cuneiform go back to pictography. But the content of the inscriptions and the technique of their application led to the transformation of icons into logograms. All cuneiform signs are divided into four categories:

- 1) logograms / ideograms that express only the meaning of the root (content plan);
- 2) syllabograms, which indicate the sound of the composition (plan of expression);
- 3) actual figures;
- 4) determinatives, signs that are not pronounced, but indicate to which lexico-semantic field (thematic group) the word belongs [21].

The first type of writing, consisting only of ideograms, was designed to activate memory through visual perception. Then, for ease of reading, scribes began to mark each sign with a special name. It was an abbreviation of the Semitic word, and the designation was a certain ideogram. As a rule, one-syllable designations developed composite sound writing, which could not quickly replace and generally displace the former ideographic writing, sanctified by religion. It follows that in cuneiform there are two types of writing: ideographic and compound, which in one way or another contain relics of pictography.

In 1877, Ernest de Sarzek, the French consul in Iraq, excavated the ruins of a city near Tello Hill in southern Iraq, whose statues and writings were very different from those already known to science. The cuneiform of this city was close to the picture, and the statues depicted bald beardless people of medium height, with rather short limbs, but with large ears and eyes. Of course, these archaeological finds were the victory of Julius Oppert's hypothesis: where Sarzek discovered the Sumerian city of Lagash [18]. Since then, archaeological expeditions have revived, and in 1899 archaeologists and historians from the University of Pennsylvania discovered the sacred Sumerian city of Nippur, and the English expedition of Leonard Woolley in the 1920s excavated the city of Ur.

According to the classification of monuments by the nature of their writing in the history of the Sumerian language [23, 24] there are also six main periods:

– archaic (3000–2750 BC) is a stage of pictography itself, when grammatical morphemes are not yet graphically expressed. These are mostly texts of monuments from the archaeological finds of Uruk IVa. The order of written signs does not always correspond to the order of reading. These are economic, legal and educational texts;

– Old Sumerian (2750–2315 BC) is the first stage of cuneiform writing, when the most important grammatical morphemes are already transmitted in writing. The monuments decipher texts on various topics, including historical (Lagash, Uruk, etc.) and religious-literary (Abu Salabih, Fara and Ebla). The language of this period is considered to be the **classical Sumerian language** [18]:

– bilingual (2315–2000 BC), when a large number of Akkadian and bilingual texts and simply descriptions appeared;

– Neo-Sumerian (2136–2000 BC), when almost all grammatical morphemes are expressed graphically. Religious-literary and official-business texts of Gude, the ruler of the second Lagash dynasty (2136–2104 BC), were written in this language. Most texts of official business and legal nature have survived from the III dynasty of Ur (2100–1996 BC), including the laws of Shulga, correspondence between kings and officials. But Sumerians [25] note that for the scribes of many texts of this period, the Sumerian language was no longer a native language, but mastered in school, i.e. a second language;

– Late Sumerian, or Old Babylonian Sumerian (2017–1749 BC), when absolutely all grammatical morphemes are expressed graphically. This period is represented by religious-literary and magical texts of the Nippur school, Sumerian-Akkadian dictionaries, lexical, grammatical and terminological reference books, the laws of Lipit-Ishtar, King Isin. The bilingual royal inscriptions have survived from the Babylonian dynasty (1894–1749 BC) and reflect a marked influence in the vocabulary and grammar of the Akkadian language;

– post-Sumerian (1749 BC – I century BC): represented by religious-literary, liturgical and magical texts (copies of the previous period), in particular, written in the sociolect eme-sal, Sumerian phrases and glosses in Akkadian texts.

And even in the last stage of development after the fall of the third dynasty of Ur, the Sumerian language remained in southern Mesopotamia for many centuries, along with the Akkadian language of education, science and liturgy. This is due to the fact that the speakers of the Sumerian and Akkadian languages have been in contact with each other for centuries. Akkadian grammar and phonology contain relics of Sumerian influence. Vocabulary also has a lot of borrowings from the Sumerian language, and vice versa.

In medieval Europe and in the Renaissance, "Chaldean wisdom" (the ancient Greeks called the Chaldeans astrologers and physicians from Mesopotamia) was revered first by hermeneutical mystics and then by oriental theologians. But over time, errors in the reproduction of ancient traditions accumulated, and the Sumerian language and cuneiform were so forgotten that the sources of human knowledge had to be rediscovered to never forget. And it was possible to discover this image thanks to the main invention of the Sumerians – writing, which best allows us to understand the history of the ancient civilized world.

## 1.5 GENETIC AND TYPOLOGICAL VERSIONS OF THE ORIGIN OF THE SUMERIAN LANGUAGE

In the historical period, the Sumerian language was used by the peoples of southern Mesopotamia (the territory of modern Iraq). As it was already mentioned above, the oldest cuneiform fixations of the Sumerian language can be dated to the end of the 4<sup>th</sup> or the beginning of the 3<sup>rd</sup> millennium BC. At the same time, according to the observations of Kasyan, A. it played the role

of a living vernacular language of communication even before the beginning of the 2<sup>nd</sup> millennium BC, and the languages of science and worship – until the end of the 1<sup>st</sup> millennium BC [26].

In classical linguistic comparative and later macrocomparative studies [27], in particular, in Nostratic theory, there have been attempts to connect the Sumerian language with various language families (Altaic, Kartvelian, Sino-Tibetan, etc.), as well as with separate languages: with Basque and even with Chukchi [28–31]. However, the question of the genealogical connections of the Sumerian language remains open up to this day.

In order to make assumptions about the relationships of two languages, at least two criteria should be used: two languages can be recognized as related if, firstly, there is a sufficient number of (etymological) matches between the basic vocabulary of both languages and, secondly, if there is a sufficient amount of etymological overlap between the main grammatical indicators (number, case, person) of the two languages [32]. If we are talking about the basic vocabulary (i.e. the list of Swadesh, M. [33]), then the lexicostatistical method with its two stages (preliminary and classical) is an effective tool for checking the presence of language relationship. The classic procedure of lexicostatistics is used in a situation where there is already a selected group of genetically related languages, between which regular phonetic correspondences have already been found. On the contrary, preliminary lexicostatistical verification is used when the genealogical affiliation of the language under study is not yet known.

Regarding the genetic affiliation of the Sumerian language, Kasyan, A. offers two moderate versions: this is the idea of relationship with the Munda family, according to Dyakonov, I. [34], and the inclusion of the Sumerian language in the Sino-Caucasian macrofamily, according to Bengtson, J. [26].

The Munda family consists of at least 20 languages distributed in Central India and Bangladesh (apparently belongs to the Austroasiatic (macro-)family [35]. Dyakonov, I. [34] suggested that the Sumerian language and the Munda languages may be related and proposed a historical scenario of the migration of Sumerian ancestors from India to Mesopotamia.

The scholar proposed 34 Sumerian-Mundian root etymologies for CVC-type structures and several grammatical parallels. Kasyan, A. applied a lexicostatistical test to these etymological versions: he selected Sumerian lexemes with Swadesh meanings and checked whether they could be reconstructed for Proto-Mundian [26].

The preliminary lexicostatistical test gave very modest results: in the versions of Dyakonov, I. [34], a sufficient number of matches between the Sumerian and Munda basic vocabulary was not found. Does this mean that the hypothesis of Sumerian-Mundian relationship is false? It cannot be denied unequivocally, because the comparison between the two languages (Sumerian and Proto-Mundian) should be made on the basis of Swadesh's entire 100-word list, and not on individual words. The assumption that the Sumerian language can be a separate branch in the Austroasiatic (macro-)family should also be tested [26].

The next version of Bengtson, J. is an assumption of the relationship of the Sumerian language with the languages of the Sino-Caucasian macrofamily. The scientist proposed various Sino-Cau-

casian etymons for 41 Sumerian words in the basic vocabulary (mostly from Svodesh's list [33]). Etymologized Sumerian words meet the following criteria:

- 1) are included in the 100-word list;
- 2) their transcription (phonetic reading) corresponds to modern ideas about the concept denoted by the word;
- 3) Bengtson, J. compared these words with roots that are reconstructed for one of the branches of the Sino-Caucasian macrofamily [26].

But, like the previous Sumerian-Mundian version, Bengtson's assumptions do not have sufficient arguments in favour of a convincing proof of the genetic relationship of the Sumerian language with the languages of the Sino-Caucasian macrofamily.

At present another possible hypothesis is being discussed regarding the relationships of the Sumerian language with the Hurrian-Urartian languages. And if the Neo-Sumerian period in the history of the Sumerian language was described above, associated with the texts preserved from the III dynasty of Ur, then genetic parallels of the compared languages are quite possible.

The discussion about the place of the Sumerian language in the Nostratic macrofamily has also not been exhausted. Scholars explain this by the fact that even now it is not known for sure where the first Sumerians were located, i.e. where their ancestral homeland could be geographically [9, 10], and this hinders linguistic searches for the relationship of this language with other possible relatives [36].

As for the structural typology of Humboldt, W. which classifies all languages of the world into 4 main types, the answer of linguists is obvious. He attributed the Sumerian language to agglutinative ergative type, where sentences are built from nominative and verb chains, in which the main word "prefixes and suffixes are glued and each of them has its own grammatical meaning. This is the main characteristic of all agglutinative languages. The subject of the transitive verb stands in a special case – ergative, while the subject of the intransitive verb and the object of the transitive verb – in one case – the absolute" [23].

Sumerian cuneiform, perfected by the Babylonians and Assyrians, was later borrowed by the Phoenicians in the creation of their script and alphabet, which formed the basis of the writings of the vast majority of the world's peoples.

## CONCLUSIONS

As a result, it should be noted that the emergence of writing among the peoples of the Fertile Crescent was the result of the formation of ancient states and, accordingly, an artifact of Sumerian civilization. Writing as a value was a conscious act of human activity.

The Sumerian language, and later its writing, is a reflection of cognitive, hedonistic, utilitarian, aesthetic and moral values, which established the norms and procedures, laws and traditions in the civilized states of the Ancient East.

Cognitive values were formed on the basis of the need to obtain information about the world around them and the sense of danger that could threaten the state. This factor has become one of the determinants of the emergence of writing.

The hedonistic values of the man of civilized society felt as part of it, mastering the way of life, the power of the state, increasing the development of all spheres of life and so on.

Utilitarian values primarily consisted of awareness of the importance of providing material goods in a civilized environment. Utilitarian values in general reveal the ontology of human ideas about such concepts as value, profit, wealth, etc., on which the ancient states were formed by appropriating material goods as a result of hostilities. If we consider the internal form of the name of the category "value", it comes from the word price, the original meaning of which was "reward".

Aesthetic values, the central concept of which is considered to be beauty, in ancient civilizational cultures were formed on the sensory perception of heavenly (divine) beauty, and, as a consequence, obtaining aesthetic pleasure. Hence, the motivational value interest of the representatives of ancient civilizations in the grace, monumentality and grandeur of the buildings of the temples of the gods, their heights stretch to the sky.

Moral values crystallized in the ancient states on the basis of the actions of people in their relationships with other people, which were ritualized in such components of society as customs, rites and traditions.

The structure of values in the ancient states was a multilevel network of their configuration, the result of which was a holistic meaning, important for the civilized life of the societies of that time, where the key role was played by language and writing. At present, the discussion around the genetic links of the Sumerian language with other languages of the world has not been exhausted.

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## 2

CULTURE AS AN ENVIRONMENT FOR LANGUAGE  
TYPOLOGY FORMATION

Alla Korolyova

ABSTRACT

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The chapter continues the discussion around the question of the essence of the hypothesis of linguistic relativity, which is also called the Sapir-Wharf hypothesis. An updated interpretation of it is presented from the standpoint of cognitive-discursive approach, which examines the processes of human cognition and perception of fragments of life and their reflection in language pictures of different ethnic groups-representatives of other types of writing (including hieroglyphic) to the right hemisphere (spatial-image) type of thinking. It is assumed that culture with its artifacts became a determining factor for the final stage of formation of the grammatical structure of languages, according to which most languages of the world are classified structurally by 4 types. The key position of Humboldt's theoretical concept that languages fix the peculiarities of the national worldview, which was interpreted differently by followers of the scholar, is given. The direction of new research in this area was called neo-Humboldtianism, which was developed by European scholars and American ethnolinguists. The focus is on the critique of the linguistic relativity hypothesis (Sapir-Wharf hypothesis), which was both constructive and destructive. The following conclusion is given: the cognitive-discursive vector in linguistics has forced scholars to return to the hypothesis of linguistic relativity, which is becoming even more popular than it was during the life of Wharf, B. Linguists continue to accumulate facts, especially experimental ones, to confirm it. And, despite the different attitude of scholars to it, still a promising aspect in neo-Wharfism, as well as in the theory of Wharf, B., himself, is taking into account the factor of the subject of knowledge of the surrounding world, who is a representative of a certain type of culture. It is culture that has become the environment for the formation of language typology, where at the current stage of its study, not only formal indicators should be taken into account, but also the plan of content as a fixer of the cognitive style of thinking of speakers of a specific language type.

KEYWORDS

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Sapir-Wharf hypothesis, structural typology of languages, neo-Humboldtianism, neo-Wharfism, cognitive-discursive linguistics, culture and its artifacts, types of thinking.

The practice of cross- and intercultural communication challenges researchers to return to the ideas of neo-Humboldtianism, i.e. direction in linguistics. Its representatives (Weisgerber, L. [1],

Ipsen, G. [2], Trier, J. [3], Boas, F. [4–6], Sepir, E. [7, 8], Wharf, B. [9]) tried to study the language in close connection with the culture of its bearers. The name of this direction was received due to the fact that for the first time the problem of "language and people" in a broad sense on a scientific basis was formulated by Humboldt, W. [10].

The discovery of intercultural differences and differences of the SAE languages (in Wharf's terminology) from the rest of the world, in particular from the unique languages of the American Indians, Australian aborigines led to the beginning of the XX century the emergence of the hypothesis of linguistic relativity, which suggested the interdependence of language, culture and thinking. The problem of differences between representatives of different cognitive types of cultures is still actively discussed in epistemology (Knyazeva, E. [11]), psychophysiology (Rothenberg, V. [12]), culturology (Lysenko, V., Rubets, M. [13]), etc. Recently, there has been a particularly heated debate over whether to look for differences between languages and cultures, or whether a trans-cultural approach is more promising, shifting the focus to finding those things that unite cultures and their languages. However, this is the problem of another study.

To study the relationship between language and culture, it is appropriate to return to the key points of the hypothesis of linguistic relativity. It is directly related to the reconstruction of the cognitive basis for comparing cultures and it was the result of the long work of scholars, the founders of European and American neo-Humboldtianism, and later neo-Whorphanism.

As it was already noted, the question of the relationship between cognitive mechanisms of human perception of the world and the actual language picture reaches the works of Humboldt, W. and his followers: European neo-Humboltians and American ethnolinguists. Humboldt, W. [10], studying the languages of the American Indians and comparing them with each other, noted that the "segmentation of the world" in different languages occurs differently: where one language uses one word, another one can use "descriptive means". According to the scholar, these differences indicate a difference in perception of the world by a people. Language is not just a way of expressing certain concepts, but a tool for mastering the world around us. "Man surrounds himself with the world of sounds in order to perceive and comprehend the world of things [...]".

In fact, neo-Humboldtianism is based on these theoretical positions and on the doctrine of the internal form of language, which, according to Humboldt, W., fixes the peculiarities of the national worldview: European and American [10].

### 2.1 EUROPEAN NEO-HUMBOLDTIANISM: WEISGERBER'S IDEAS AS DEVELOPMENT AND TRANSFORMATION OF HUMBOLDT'S IDEAS

European neo-Humboldtianism emerged in the 20<sup>th</sup> of XX century in Germany in order to revive Humboldtian traditions in linguistics (Weisgerber, L. [1], Ipsen, G. [2], Trier, J. [3], etc.).

Weisgerber, L. [1], the founder of neo-Humboldtianism, is based Humboldt's ideas (mainly for solving ethnolinguistic problems), the theory of the symbolic nature of language, and Trier's theory

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of semantic fields. The scholar was interested in Humboldt's statement that "language is the spiritual strength of the people". Developing Humboldt's ideas on the formation of worldview language, Weisgerber, L. in the work "Native language and the formation of the spirit", this was published in 1929, pointed to the motivational role of language in forming a single worldview. "Language allows a person to combine all the experience into a single worldview and makes him / her forget how before learning language, he / she (man) perceived the world around him" [1]. The scholar understood the worldview as "a treasure of knowledge, concepts and forms of thinking, beliefs and assessments reflected in the language of each community", as well as "an arena where intellectual processing takes place by man around the world" [1].

Weisgerber, L. also raised the question of the dependence of scientific knowledge and scientific thinking on the language worldview, the system of categories that exists in language [1].

Based on Humboldt's position that language reveals the spirit of the people, Weisgerber, L. calls language an imaginary intermediate world formed by the interaction of the world of things and the world of consciousness. Instead, the scholar is critical of Humboldt's assumption that the world of language correlates with the outside world. Language itself creates the world around it, Weisgerber, L. notes, is a picture of the world and at the same time the worldview of the people, and since each language is associated with a particular ethnic group, and the difference of languages is the difference of worldviews. Representatives of different ethnic groups see the world differently. The task of linguists is to dive into the worldview of language. "Different languages are for nations the organs of their original thinking and perception". For this reason, language should be studied as a cultural phenomenon, because it creates culture and captures the results of this work [1].

But if we understand culture as an environment where human life takes place and language functions (its writing, phonetics, grammar, etc.), then it seems to us that the above-mentioned views of Weisgerber, L. do not contradict the views of Humboldt, W. on the relationship of language with the world being. We find additional arguments in Weisgerber's reasoning that language acts as a force that creates history, because it spiritually stimulates the bearer of historical life, the people [1].

To study the cultural content of language and the worldview of its speakers, Weisgerber, L. borrowed from Trier, J. the method of the semantic field [3]. The essence of this technique is that the semantic field of one language (words that are combined on the basis of a common semantic feature, common theme) is superimposed on the corresponding field of another language and thus reveals their differences due to different segmentation of the world and its reflection results in each language [3].

In order to show that the world and its reflection in language are not identical, Weisgerber, L. turns to the picture of the stellar world. Stars are united in the constellations of the Bear, Scorpio, Gemini not on the basis of their true spatial location, but on the basis of "earthly vision" (one constellation includes stars that are at a greater distance than stars belonging to different constellations) [1].

At the same time, the scholar draws attention to the fact that the earth's vision is not static and varies with time in different nations. For example, the pictures of the stellar world of the

ancient Greeks, Germans and Chinese have their differences. The role of language, according to Weisgerber, L., is not only that it gives names to the objects of the mental world, but also that it is the means by which this mental world is created. There are as many worlds and as many world-views as there are languages. In view of this, Weisgerber, L. emphasizes that the sphere of meaning of words cannot be identified with the sphere of real things. The sphere of meaning belongs to the spiritual, mental world, through which human cognition is carried out [1].

The word dragon is the result of human ideas about the mythical creature. Dragons do not exist in the real world, they live only in the minds (reasoning, evaluation) of people. Such products of the human imagination are significant artifacts [14, 15].

The task of linguists is to study the methods and mechanisms of classification of objects and phenomena of the world, and most importantly, the relationships in which they are with each other. Weisgerber, L. tries to explore the worldview of the German language in the historical aspect. He shows that the language picture of the animal world in Middle High German was quite different than in modern German. There were no names for animals at all, but there were words to name four groups of animals: *Tier* "running animals", *Vogel* "flying animals", *Visch* "floating animals" and *Wurm* "crawling animals" [1]. The essence of the work of the neo-Humboldtian is to show the influence of language on thinking and the evolution of human consciousness.

Language determines the ways of development of human consciousness. It is a mediator between man and the real world, and without it the cognitive activity of man is impossible, the process of thinking cannot take place effectively.

Wittgenstein's views significantly influenced the analytical philosophy of the XX century: natural language began to be considered as a medium of conceptual and logical representation of the world, existing between the subject and object of traditional theory of knowledge. The question of the influence of language on thinking and perception throughout the XX century has been the subject of lively discussions among linguists, philosophers, representatives of cognitive sciences and others. Two main directions were formed: relativists (supporters of linguistic relativity) and universalists (supporters of the idea of independence of cognition, thinking, perception from the structure of language).

In this part of the study, we are interested in the theory of linguistic relativity developed by the representatives of American neo-Humboldtianism.

### 2.2 AMERICAN NEO-HUMBOLDTIANISM AND THE THEORY OF LINGUISTIC RELATIVITY

The founder of American neo-Humboldtianism, which is most often associated with the theory of linguistic relativity, is considered to be Franz Boas, who studied the languages of the indigenous people of North America, Eskimos and Indians. Boas, F. was one of the first to draw attention to the need to find new methods for studying the languages of American Indians, because the comparative-historical method is not suitable for finding their speech states [4]. The scholar wrote that the psychological foundations and morphological development of Native American languages

are so unusual that their study would be a real discovery for linguists working in the Indo-European or Semitic languages [5].

Defending the equality of all languages of the world, Boas, F. developed in ethnology effective methods for this and in particular for the study of specific communication of representatives of exotic linguistic cultures.

Boas's ideas were developed by his student Edward Sapir, who was convinced that races, languages and cultures do not exist in isolation, because their areas of distribution intersect [7]. Like Boas, F., he argues that there are no races of higher and lower, and therefore languages: more perfect or less grammatically developed.

Sapir, E. emphasizes the need for cooperation of linguists with culturologists, psychologists, and sociologists. He pays special importance to anthropology and cultural history, believing that it is through language that culture can be studied, because the system of cultural stereotypes of each civilization is organized by language, which reflects a certain stage.

"Worlds inhabited by different societies are different worlds, not one and the same world with different labels. We see, hear and generally perceive the world around us in this way, and not otherwise, due to the fact that our choice for its interpretation is determined by the linguistic tendencies of our society" [7]. This quote echoes the ideas of Humboldt, W., set out in the work "On the diversity of the structure of human languages and its impact on the spiritual development of mankind" [10].

As for the connection of language with culture, Sapir, E. denies the correlation between the formal aspect of language (phonological and grammatical structures) and culture. In his opinion, only vocabulary, i.e. the content of language, is connected with culture. The scholar believed that the history of language and the history of culture are developing in parallel. Therefore, the culture of peoples can be studied on the basis of the study of cultural vocabulary. Similar attempts were made by Swadesh, M., the American scholar [16], who even developed a lexicostatistical method for studying the prehistoric contacts of the Eskimo tribes and the North American Indians.

However, without phonological and morphological reconstruction it would hardly be possible to reconstruct Indo-European proto-language. Therefore, the issue of semantic reconstruction of only cultural vocabulary remains one of the most controversial to this day in linguocomparative studies.

Sapir's ideas were developed by Benjamin Lee Wharf, the American scientist [9]. He studied and researched the language of the Hopi Native Americans.

Comparing the categories of time, space, substance in European languages, combined in the Standard Average European, and in the Hopi language, the scholar draws a revolutionary conclusion, the essence of which is that the speakers of time, space and material artifacts due to the language structure and that there are close logical connections between language structures and norms of culture and behaviour.

Wharf, B. in the article "The attitude of norms of behaviour and thinking to language" denies the universal laws of thinking [17]. The scholar writes that thinking depends on a particular language, even its grammar. The facts of language for speakers are part of their experience, and therefore

these facts are not subject to critical reflection. If one, following natural logic, thinks about reason and the laws of thought, he / she usually follows purely grammatical facts which are present in his / her own language and which form part of his / her naive experience. But they are by no means mandatory for all languages and are in no way a common ground of thinking.

Wharf, B. gives arguments that confirm his assumptions, in particular that in the languages of the North American Indians there are not many categories of traditional logic. And, as a consequence, the following conclusion is to be given: everything is relative in the language world. We segment the world as our native language suggests, and we are aware of this principle of relativity. The essence of this principle is that such physical phenomena make it possible to create a general worldview only by similarities or at least by the correlation of language systems.

Wharf's hypothesis in linguistics was called **the hypothesis of linguistic (lingual) relativity**. Since the idea of this hypothesis was laid down by Sapir, E., it is also called **the Sapir-Wharf hypothesis**. At present, the Sapir-Wharf hypothesis is attributed to the assumption of scholars that the thinking and culture of the people are determined by language. However, neither Sapir, E. nor Wharf, B. literally gave such a definition. However, in his works, Wharf, B. argues that there is a connection between cultural norms and language models, but there are no correlations or direct equivalents [17].

According to Wharf, B., differences in linguistic conceptualization inevitably reflect differences in the perception of time, space, matter, colours and other categories with which we are accustomed to describe reality. In this regard, Wharf, B. speaks of the scientific worldview, which "was formed in the form in which we see it through our language: [...]. But it is more correct to say so: Newtonian concepts of space, time and matter are determined by culture and language. It is from these two sources that Isaac Newton took them" [17].

### 2.3 TRADITIONAL CRITICISM OF THE SAPIR-WHARF HYPOTHESIS AND A NEO-WHARFIAN COGNITIVE APPROACH TO ITS INTERPRETATION

Immediately after its publication, the hypothesis provoked sharp criticism in scientific circles: it was the subject of a special discussion. Analysing the preconditions for the emergence of the hypothesis [18], opponents pointed out that if people perceived the world differently, they would not understand each other. Wharf, B. failed to convince opponents of the correctness of the formulated hypothesis.

But the modern views of scholars regarding the content of the Sapir-Wharf hypothesis have actualized its strengths [19, 20]. According to Lektorsky, V., the modern constructive evaluation of the hypothesis is that it should emphasize the study of the subject of knowledge that constructs the world, and this construction can be constructed in different ways [21].

Distinguishing between "modern" and "archaic" types of thinking, and therefore different perception of the world, differences between languages, according to Merkulov, I., should be associ-

ated with the evolution of cognitive types of thinking and ways of processing cognitive information both in separate individuals and in entire groups [22].

A new approach to the interpretation of the Sepir-Wharf hypothesis of linguistic / language relativity, which takes into account modern cognitive theories of thinking, the modern understanding of "language" and is supported by a large empirical data material, is presented in the work of Humpertz, J. and Levinson, S. "Rethinking Linguistic Relativity" [23].

The ideas of the authors represent the so-called Neo-Wharfian paradigm. The interdisciplinary experimental studies of its supporters, which combine linguistics and psychology, are very meaningful in terms of reflecting the human perception of the world and its direct connection with the linguistic worldview. Research conducted in Levinson's laboratory showed the dependence of human ideas about movement and time on spatial metaphors that nominate these concepts in different languages [19].

The problem of linguistic relativity in a new, cognitive, aspect continues to be discussed. Meanwhile, in order to explain the basic principles underlying the differences between the types of thinking of speakers of different languages, scholars distinguish different grounds for making typology of cultures.

Depending on general features, geographical, national-ethnic, historical, economic types of cultures are distinguished. Depending on the methodology, all cultures will be divided into the following types with their varieties:

- 1) psychological type includes "Western" and "Eastern" types of cultures;
- 2) according to the type of thinking in terms of cognitive evolution [24], the following types are distinguished: "modern" / "archaic" or logical, i.e. pro-logical type [25]; mythological [26] / magical type.

The dichotomy between SAE-speaking cultures is based on the opposition of the nature of writing: alphabetic / hieroglyphic types (Ivanov, V. [27–29]).

Recently, scholars began to develop a typology of cultures based on the cognitive style of thinking and contrasted the left-hemisphere (symbolic) type with the right-hemisphere, i.e. spatial-image type (Kobzev, A. [30, 31]).

A thorough study of existing typologies provides grounds for such generalizations. Archaic thinking, which was a feature of primitive populations, according to Lévy-Bruhl, L., is characterized by their ability to equate images with reality, to search for mystical reasons for certain events, the applied nature of knowledge about the surrounding world, operating with perceptual representations, syncretism, indistinguishable between the natural and the supernatural [25].

Merkulov, I., the representative of the evolutionary-epistemological approach, correlated the archaic type of thinking that dominated before the appearance and development of human language with a spatially similar (right-hemisphere) type of thinking, which is mostly characterized by a holistic strategy for processing cognitive information. Accordingly, modern cultures are characterized to a greater extent by logical-verbal (left-hemisphere) thinking that operates with symbolic representations [22].



The strategy of the right hemisphere is holistic, the channels of perception are not separated from each other, the person as its carrier is able to perform analytical operations and separate the object from the background, the shape of the object from its size, colour, etc. East Asian peoples are prone to this type of perception. The left hemisphere, on the contrary, is characterized by a clearer analytical strategy, the clarity of distinguishing a figure from the background [32].

Kobzev, A. directly connects right-hemisphericity with hieroglyphics of culture, contrasting it with left-hemisphericity associated with alphabeticity. He explains these two historically formed types of culture by different ways of sapientation and highlights features that are permanently typical for both types: from the ability / inability to reproduce single consonant sounds and their combinations to the emotional and sound integral accompaniment of rituals (for example, a burial ritual: from the desire to maximum preservation of the dead body up to mummification (in hieroglyphic agricultural cultures) and burning of the dead body (in alphabetic cultures of nomadic pagan tribes) to broader worldviews about the transcendence of being in alphabetic Christian cultures [30, 31].

Merkulov, I. analyses the work of Ivanov, V. "Odd and Even", in which the scholar cites the results of research on the brains of Japanese people who suffered from various brain lesions: the Japanese in general use both hieroglyphics, conceptual writing, and a compound alphabet that records the sound of words, but does not represent their meaning. When the left hemisphere is affected, compound writing suffers in Japanese people [22].

Describing the functions of the right and left hemispheres of the brain, Ivanov, V. [28, 29] singles out among these in the right hemisphere the control of body movements, i.e. gross and fine motor skills. Moving on to the cultural analysis of gestural communicative practices of primitive tribes, the author directly connects the presence of sign language and even gestural thinking (which he also compares with the hieroglyphic principle of encoding meanings) with the dominance of the right-hemisphere cognitive style among representatives of ancient cultures.

## CONCLUSIONS

Summing up the discussion of the raised problem of the connection of language with the type of culture, it should be noted that neo-Humboldtianism became the fundamental basis for the initiation of the ethnolinguistic approach in linguistics.

In European linguistics, the representative of Neo-Humboldtism, Weissgerber, L., assumed at one time that the perception and categorization of the surrounding reality in each nation is specific and reflects its linguistic worldview. A person is a representative of a certain linguistic community to which he / she adapts and integrates.

A person's linguistic personality is formed by his own language, changes in which are caused by cultural evolution (changes in cultural heritage).

Neo-Humboldtianism of Western Europe, which specialized in the search for connections between the languages and cultures of European peoples, influenced the formation and development of the ethnolinguistic views of American scholars. The origins of American Neo-Humboldtism go back to the works of Boas, F., the anthropologist and ethnologist. A distinctive feature of Boas' concept was cultural pluralism (as opposed to cultural evolutionism), which explained the development of nations and their cultures from the standpoint of view of borrowing cultural elements from other nations. Using the example of the social organization of the Indian tribes of North America, he singles out matrilineal and patrilineal forms of cultures, which, coming into contact, form new forms.

Sapir, E., the American linguist and anthropologist, as well as a follower of Boas, F., believed that "the system of cultural stereotypes of any civilization is organized with the help of the language that expresses this civilization". Reality is constructed under the influence of "language habits of one or another social group". His ideas about the relationship between language and culture found their continuation in the hypothesis of Sapir-Whorf. Later it was nominated as the theory of linguistic / language relativity.

Whorf, B. was the author of the hypothesis itself. He also assumed that language affects various types of human activity not so much in special cases of its use, but in general laws and in the evaluation of certain phenomena by language.

The key proposition of the hypothesis that each language reflects reality differently, taking into account its characteristic way of interpretation (membering fragments of the world, organizing its results into concepts and distributing meanings), was once severely criticized.

The cognitive-discursive vector in linguistics forced scholars to return again to the hypothesis of linguistic relativity, which is becoming even more popular than it was during Whorf's lifetime. Linguists continue to accumulate facts, primarily experimental, to confirm it. Currently, the search for methods that would prove all the basic propositions of the hypothesis is underway. And, despite the different attitude of scholars towards it, a promising aspect in Whorf's theory, as in all neo-Humboldtianism, is the consideration of the human factor as a subject of knowledge of the world and a carrier of a specific type of language and a representative of his / her culture.

Based on these principles, scholars explain the differences between the types of thinking of speakers of different languages, which are the basis of the typology of cultures and, accordingly, structural types of languages.

Modern scholars attribute the so-called "logical" cultures to the "left-hemisphere" analytical cognitive type of thinking with alphabetic writing. The East Asian type is mostly characterized by a right-hemisphere cognitive style with a spatially similar type of thinking and hieroglyphic writing.

Of course, these assumptions are not categorical and require the study of specific types of human activity within each ethnoculture, as well as the individual characteristics of speakers of a specific language, which cause unique combinations of characteristics of cognitive thinking styles.

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## CONCEPT OF ENGL. *COURAGE* / UKR. *ХОРОБІСТЬ* AS STEREOTYPE OF ETHNOCULTURAL MENTALITY OF UKRAINIANS AND ENGLISH

Mariia Shutova

### ABSTRACT

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The chapter offers a multidisciplinary approach to the reconstruction of ethnic and cultural stereotypes which has provided the insight into their cultural, symbolic and linguistic contents. To analyse idiomatic ethnic and cultural idea of the Ukrainians and English about the concept of *COURAGE* the reconstructed etymons have been suggested. The cultural and semantic connections of these etymons to idiomatic nominations of ethnocultural stereotypes of the Ukrainians and English have been established. Ethnocultural stereotypes are the part of national language world-view. The techniques developed in cultural semiotics, cognitive onomasiology, frame semantics and idiomatic semiotics have been involved. It has been stated that in the English language, *COURAGE* is stereotyped in idioms with the man component – man as a real example of human will and power. A courageous man is stereotyped in the minds of Ukrainians as an ideal example. *COURAGE* is the basis of the chivalry of the English that is formed in the minds of native English speakers as the uniqueness of the Nordic character trait. Ukrainians formed a chivalry-Cossack type of man, adherent to the ideal of defence, honour, will and faith, defending their native land.

### KEYWORDS

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Reconstruction of ethnic and cultural stereotypes, ethnic stereotype, cultural idea, national world view, idiomatic nomination, linguistic reconstruction.

### 3.1 FUNDAMENTAL ONTOLOGICAL PARADIGM BETWEEN "MAN - LANGUAGE - CULTURE - WORLD"

Contemporary linguistics expands its scope by attracting the achievements of various spheres of scientific knowledge, one of which is linguistic axiological ethnic semiometry. The basis of such approach is fundamental ontological paradigm between "MAN – LANGUAGE – CULTURE – WORLD" that provides deep assessment into cognitive and semantic reconstruction and epistemic comprehension of such substances as "collective and individual consciousness", "people's mentality", "world-view", i.e. all national culture with its types and forms: actions (rituals, ceremonials, behaviour), mentality (beliefs, ideas, prejudices) and verbalisation (at the level of vocabulary and phraseology).

The phenomena mentioned above can be fixed in stereotypes formed in each culture. The very process of stereotyping began with the famous work of the Lippman, W., the American journalist and sociologist [1]. He considers *the stereotype* as the perception of the outside world, which

affects the sphere of the senses at the level of the subconscious. Recently, the stereotypes that reflect mostly their ontological connections with culture, consciousness, thinking and language, are ethnic and cultural stereotypes, have been in the focus of scientific attention.

### 3.2 THEORETICAL FRAMEWORK ON ETHNOCULTURAL STEREOTYPES

The main conclusion made by the researchers [2, 3] is the indisputable fact that ethnic and cultural stereotypes can mostly be detected and described by linguistic methods and techniques, although they are not purely linguistic concepts. They believe that stereotypical representations of ethno-communities are reflected in phraseological systems of languages, which record general reactions of people on the nature phenomena, social life, history, mentality, etc.

This hypothesis gave the reason to formulate a new scientific idea. The investigation of ethnic and cultural stereotypes is possible via the reconstruction of the phrasal signs that are their verbalizers, and thus, to reveal the mechanism of transformation of the behavioural and mental structures into linguistic forms.

**The claiming centrality** of the work is cognitive-linguistic-comparative reconstruction of Ethnocultural stereotypes in three projections: the action – as signs of traditional and everyday culture, the mental – as signs of consciousness and thinking and verbal – as linguistic signs, as well as their identification according to the types – stereotypes of representations and stereotypes of behaviour of native speakers of the English and Ukrainian languages.

Ethnocultural stereotypes are determined by culture [4], because human perceptions of the world are stereotyped under the influence of cultural identification – the national consciousness of the ethnic group – the expression of the mentality of the nation. That is why the stereotype is a part of national and linguistic world view that contains objective and subjective assessment of reality; the objective (invariant) part is the standard of the Ethnocultural stereotype – the cultural code of the ethnos as a carrier of mentality, the subjective (optional) is the verbalization of these standards in the form of linguistic signs [5].

On the one hand, being a simplistic and schematic representation that characterizes reality in its simplest form, stereotypes, nevertheless, fulfil an extremely important function: they are the basis of the people mentality and help to navigate the world [6]. The worldview is captured by the linguistic worldview, which becomes the basis of all cultural stereotypes for a certain ethnic group [7].

### 3.3 METHODOLOGY ON RECONSTRUCTION OF ETHNOCULTURAL STEREOTYPES

The task of reconstructing the linguistic worldview in connection with the cultural and ethnic identity of its speakers requires a search for sources of ethnic and cultural information. The logic of such scientific and methodological search is predetermined not so much by gradual deepening of

actual analytical procedures, but by involvement to the analysis of those theoretical and methodological concepts, thanks to which it is possible to reveal deep intra-systemic indicators of ethnic and cultural diversity of meanings. The main thing in this study is the investigation of the specific configuration of components, which are key words-symbols of each culture, and the analysis of their internal and external forms.

It is here that the procedure of cognitive and onomasiological reconstruction, based on semantic and motivational analysis, contributes to the discovery of all possible meanings. Studying the manifestations of cultural idiomaticity, it is worth moving towards the reconstruction of the motivational basis of the imagery of the components of a certain utterance. The stability of such utterances is fixed and reflected in the consciousness of native speakers, which is transmitted to the next generation.

Complex research methodology is based on the anthropocentric approach, principles of cultural determinism, historicism and ethnocentrism. The unifying in this case is the principle of synergistic systematicity that ensured the effective reconstruction of ethnocultural stereotypes and stereotypes of the behaviour of the English and Ukrainians.

This approach led to the choice of relevant methods and techniques: cultural semiotics with *its structural, functional and semiotic methods* – for the analysis of ethnocultural stereotypes as signs of culture; for the reconstruction of iconic and symbolic components of stereotypes, restoration of their literal meaning as the signs of traditional culture. Methods of cognitive linguistic comparative studies (according to Korolyova, A.) provided interpretation of internal and external reconstruction of etymons – key word-components of ethnic and cultural stereotypes: *semantic and motivational method* – for the reconstruction of the archetypal basis of the English and Ukrainian onomasiological portraits; *method of conceptual profiling* (according to Batminski, J.) – for the reconstruction of Ethnocultural stereotypes as mental formations in the minds of native speakers by presenting different profiles of traditional portraits. *Component analysis* as the method of structural linguistics was used to identify the same structure of key idiomatic word-components and to explicit the mechanism of stereotyping. *The distributive analysis* served to detect the combining potentials of these words as parts of different grammatical and syntactic idiomatic models.

*The comparative-typological method* accompanied all stages of the reconstruction of ethnic and cultural stereotypes of the English and Ukrainians and provided the following procedures: designation of *tertium comparationis* (the basis for comparison of phraseological nominations of stereotypes); comparative interpretation of stereotypes as signs of culture, mind and language; determination of regularities and national-cultural differences in their origin (motivation), form, content and functions.

With the help of linguistic and semiotic reconstruction procedures it's possible to identify the source of the imagery and the external form of motivation of language signs that led to the formation of ethnic and cultural stereotypes depicted in the English and Ukrainian idioms. Reconstruction will be the subject to portrait features of British and Ukrainian people. Therefore, we can say that this characteristic is selected to be *tertium comparationis*, the degree of expression which

is the main task of the work, which involves disclosure of mechanisms of stereotyping the Ukrainian and British mentality and the choice of language resources to its explication.

The most significant properties of ethnic stereotypes include their emotional and evaluative character; the stability (though relative) and the rigidity of new information; the high degree of unity of the group members' perceptions of their own ethnic group and other ethnic groups. These linguistic and cultural signs are characterized by the highest degree of connotation, since they do not involve an individual user with a sign, but rather a linguistic collective. Thus, the speaker, using a token with certain connotations, does not express in this way his personal appreciation of the object, as he / she does in case of the lexical meaning of the word at the pragmatic layer (meaning emotional and pragmatic elements of meaning) [8], and reflects the collective opinion of native speakers.

### 3.4 STEREOTYPING PROCESS OF THE CONCEPT ENGL. *COURAGE* / UKR. *ХОРОБІСТЬ* (LIT. *COURAGE*)

The above-mentioned idea should be supported with the help of different examples of English and Ukrainian phraseological units, particularly with the reference to the process of stereotyping of the concept *COURAGE* / *ХОРОБІСТЬ*.

To begin with, the basic concept, which forms the inner world of a man, is *SOUL*. Deep (linguosemiotic and culturological) reconstruction of Engl. *soul* / Ukr. *душа* (lit. *soul*) and their motivators Eng. *heart* / Ukr. *серце* (lit. *heart*) makes it possible to explain the ideographic "linguistic image of the soul" as a component of the autostereotypes of the English and Ukrainians: Eng. *a good soul* / Ukr. *добра душа* (lit. *good soul*), Eng. *honest / kind / simple soul* / Ukr. *м'який серцем* (lit. *soft hearted*).

We assume that the formation of these stereotypical images of the English and Ukrainian inner world took place gradually, based on the mythological and religious origins of the concepts of soul, spirit and so on.

The typological characteristic of sociability is reflected in the idiomatic and stereotyped formulas Adjective + Substantive with the substantive component *soul* and motivator *heart*:

*Good / Kind / Honest / Simple Soul;*

*Big / Kind Heart.*

And idiomatic formulas Verb + Substantive:

*Heart Bleeds / Melts / Is Breaking.*

According to observations of Hnapovska, L., the Ukrainian linguist, the ideology of Celtic Druids is connected to the belief in the immortality of the soul and its endless migration. According to ethnographers and historians, the Celts also believed in the possibility of man reborn in other bodies under one and the same or a different name without saving the memories of it. The Celts also felt that another substance that prolongs the life after physical death is breathing, whiff, breath [9]. Therefore, synonymous to the word *soul* is the word *spirit*.



The analysis has shown that the formation of these stereotypical images of British occurred gradually on the basis of mythology and religious origins of the concepts of soul, spirit and so on.

These examples give reasonable grounds to disbelieve the idea that the British have no concept of the soul, and there is the concept of Understatement, reticence, distance [10]. On the other hand, Western soul is more streamlined, rationalized, organized.

Prudence and moderation are standard for a typical Englishman, as the English body is opposed not to the soul but mind, reflecting rational principle in man inherent to Western culture.

One of the main meanings of the word *душа* (lit. *soul*) in the Ukrainian language is also religious. Dictionaries present it as a seme, a component of the meaning 'the inner mental state of a person, with his mood, experiences and feelings'. The token *душа* (lit. *soul*) is actively used not only in special religious literature, but also in folklore, especially in demonological myths, legends, in fiction depicting heaven or hell, in depicting the circumstances surrounding the death of man.

Typical Englishman is characterized by prudence, moderation, so English *body* is opposed not to the *soul*, but to the *mind*, which reflects the inherent in Western culture emphasis on rational principle in man – restraint and practicality, in contrast to the Ukrainian, for whom spirituality plays an important role in the national value system: soul as place localization of the mental world of man, whose feelings are also concentrated in his soul. In the Ukrainian tradition, the soul is opposed to the body (ideal – material). The famous Ukrainian proverbs *душа і тіло* (lit. *soul and body*); *душа з тілом прощається (розлучається)* (lit. *the soul says goodbye (separates) to the body*); *ледве душа в тілі тримається* (lit. *the soul barely stays in the body*); *душа вилітає з тіла* (lit. *the soul flies out of the body*); *душа пішла з тіла* (lit. *the soul left the body*); *душа тримається в тілі* (lit. *the soul stays in the body*), that have no equivalent idioms in the English, can prove this.

An even deeper onomasiological analysis of other phrases of this group shows differences in the stereotypical perception of their national character by the English and Ukrainians, i.e. it confirms the restraint of the English and the sincerity and emotionality of the Ukrainians. Even among the meanings of the word *good* in the English-Ukrainian dictionary there are no meanings of "sincere, frank, open", but such as "good, kind, pleasant, good" are given, emphasizing kindness, not openness. Meanwhile, in the Ukrainian language, the stereotype of "Ukrainian sincerity" is revealed through the component of openness of soul.

At the cultural and symbolic level, we find confirmation of the previous assumption that the formation of stereotypical images of the English and Ukrainians about their kindness and benevolence took place gradually, based on mythological and religious ideas about the soul. This assumption can be made on the basis of versions given in the Etymological dictionary of Klein, E., which states that the token soul in English dates back to English (oe. *Sāwol*) and is reconstructed from the Old Teutonic (Proto-Germanic) progenitor *\*saiwalō* "that is related to a lake or sea", as well as from *\*saiwa-z* "lake, sea" [11]. According to ancient Teutonic concepts, lakes were seen as places for souls to live after death.

However, it should be noted that the etymology of the word *soul* in English has not been fully explored.

In the Ukrainian culture, Ukr. *душа* (lit. *soul*) is a symbol of the inner mental world of man, a place of localization of his emotions and "high" desires associated with the satisfaction of spiritual needs. Phraseology stereotyped the idea of Ukrainians about themselves in a state of joy, satisfaction: Ukr. *душа радіє, тішиться, болить, поривається, тривожиться, не приймає* (lit. *the soul rejoices, hurts, breaks, worries, does not accept*). The soul knows not only emotions, but also thoughts, desires, inclinations and preferences of the person: Ukr. *душа не лежить до кого / чого* (lit. *the soul does not lie to someone / somewhat* – "there is no affection, sympathy to someone, it is not pleasant"); Ukr. *скільки душа забажає* (lit. *as much as the soul desires* – "many, without any restrictions"); Ukr. *як душа забажає* (lit. *as the soul desires* – "as one deems necessary, by one's own choice").

For the Ukrainian people, spirituality is in the first place, soul is the main, core concept, which prevails over the rational, mental. In Ukrainian linguistic culture, the SOUL is the "alter ego" of man, the main regulator of his mental and emotional life, as stated by Skovoroda, G., the Ukrainian philosopher. The emotionality (even sentimentality), sensitivity and lyricism are inherent in the mental composition of Ukrainians. English society, on the other hand, bases its existence on common sense, practicality, which is generally considered to be the basis of the Western mentality.

The meaning of the word emotional, which together with its synonyms – *effusive, demonstrative (unrestrained), excitable (easily excitable)* has negative connotations in English, and the word *emotionalism (emotionality)* generally mean excessive expression of emotions, state, in which a person loses control over him (by the way, to characterize a drunk person in English there is a funny idiom "tired and emotional"). At the same time, the adjective *dispassionate* (calm, cold-blooded, dispassionate) is evaluated positively [12].

Wierzbicka, A. [12] notes in this regard that the token *emotional*, which has a negative connotation, has a hidden ideology, according to which to show uncontrolled emotions is a deviation from the norms of behaviour, and even when it is used in a tolerant tone, there is still an indication that for the manifestation of emotions, loss of control over them, it is necessary to apologize.

Ukrainians are more inclined to communicate openly than people of the Western world. Probably, that is why the English equivalent of the Ukrainian phrase *широка душа / серце* (lit. *broad soul / heart*) is not recorded in dictionaries.

Stereotypical ideas of the English about the state of sadness, anger, audacity, cheerfulness, indifference, shame as a manifestation of emotions are marked by idioms of all syntactic models. For example:

- Adjective+Substantive: *hard nail, good soul, a deep card, kind heart*;
- Adjective-Pronoun+Substantive: *dead to all feelings, true to one's word, soft in brain*;
- Adjective+Conjunction+Adjective: *high and mighty*;
- Substantive+Preposition+Substantive: *man of feelings, heart of gold, lump of clay, sheep among wolves*;
- Comparative Patterns: *cool as cucumber, feel like fighting cock, chatter like a magpie, hard as iron*.

The most quantitative are the idioms that stereotype the British idea of their emotions in a state of anger and sadness. This can be partly explained by the fact that Puritanism in the broadest sense (where anger is seen as "sanctity, asceticism, and the desire to level the sense of joy") was unnecessarily imposed on the working class by small traders and producers. There was an unconscious economic motive behind this. Convincing the worker that any entertainment was sinful could force him to work for less. In the early nineteenth century, there was even a theory that workers could not marry [13]. We can also agree with Clark, J. [14], who notes that the Reformation of the church played a significant role in shaping the English national character. The main concepts for the British were related to the Puritan worldview – frugality, diligence, restraint, modesty, common sense and adherence to the "golden mean" [15].

The English have a favourite proverb: "Every cloud has its linen", using it they try to resolve various disputes and differences. This demonstrates the ambivalence of the English national character.

At first glance, the English seem unemotional and unmoved. With their "button-fastened emotions", they seem reliable and consistent for themselves and for others. But these are, in fact, stereotypes that are difficult to break, because in the depths of the soul of every Englishman boils unbridled primitive passions, which no one has yet managed to curb. The British try not to notice such a "hidden" side of their national character and hide it from prying eyes in every possible way.

Considering the contradictions of the English national character, it is worth mentioning the fact that the English of Shakespeare's time were very aggressive people. It is amazing how a nation of pirates in three or four hundred years has become a society of friendly and law-abiding citizens, for whom the word *gentle* has become an important stereotypical characteristic of their behaviour. The national character of the British has not fundamentally changed, but aggression has found a kind of channel for exit: sports, conscientiousness (self-criticism) and humour [16]. In addition, socially acceptable restrictions were imposed on aggression: legislation (relevant laws were specifically enacted and social institutions were established, such as the Royal Society for the Prevention of Animal Cruelty, established in 1824, while the National Union for Prevention of Child Abuse was founded 65 years later!), respected by the police and economic incentives for the development of the middle class, which became the guarantor of stability in the country [16]. In English culture, the ability to control one's behaviour indicates emotional maturity.

In Ukrainian culture, on the contrary, the free expression of emotions, especially positive ones, is a normal phenomenon. Such character traits as fun, wit are evaluated positively. Such differences from time-to-time complicate communication between British and Ukrainians.

The idiomatic formulas Adj+Subst show that the English are good-hearted, kind and sociable.

On the other hand, English national feature is the "social complexity". Famous British sociologist and co-director of Social Issue Research Centre Kate Fox [17] expressed the idea the British are quite closed, socially restrained, they have no spontaneous and direct manner of communication that is natural for other nations. They are very difficult at the warm and frank contact with other people.

The etymology of the word "soul" in English has not been investigated to the end. Synonymous is "spirit", derived from Latin, means "breath" and can be interpreted as a mystical

substance that prolongs life after the death of the body. The other synonyms such as "psyche, spirit", demonstrate the link with the Latin spiritus – "breathing" (Lat. *spirare* "blow, breathe"). "Spiritual" and "respiratory" in the English language have the same root. The first known use of the word spirit dates back to the thirteenth century. It is believed that it reaches the Anglo-French tokens esprit, spirit [18].

Zindler, F., the Dutch biologist, observes that, comparing Bibles translated in Greek and Hebrew, we find many interpretations of the concept of soul, literally translated as "breath" and "wind" [19]. For the ancient interpreters of The Bible, he says, the decision was simple: alive people breathe and dead – no. At first, only animals (from the Latin *anime*, which means "breath" or "wind") were considered to be alive. In Genesis the animation power of breath is clearly seen. Lord once created Adam from the dust, and had to breathe life into it, that he became a living soul. Breathing – this is life. When a person dies (Eng. breathe out – "exhaled"), its spirit (Eng. breathe) leaves the body. When a person sneezes, his spirit forcibly banished from the body, and the English ritual tradition is to say: "Bless you! – God bless you" until evil spirits are not penetrated into the body.

One of the synonyms of the word "spirit" Longman Dictionary of Contemporary English shows the token *courage*, confirming the motivational connection of spirit as a part of soul and its personification in such English traits of character as firmness, courage and endurance.

Continuing the reconstruction of stereotypical ideas of Ukrainians about the soul, we recall that the etymology of the token *душа* (*soul*) is associated primarily with the spirit, breath, divine inspiration. ДУША – psl. *duša* (<\*dux-ja <\*dhousjā), related to lit. *dvasià* – "spirit, breath"; the development of meaning is similar to the Latin *anima* "wind, breath" [11].

It is known that theology clearly distinguishes between human body, soul and spirit. The Bible tells that when the breath of God entered a person, it became a spirit in him, and when the spirit began to interact with the body, the soul appeared. It is the spirit that is the part of man through which he communicates with God. The etymological dictionary of the Ukrainian language confirms the connection of the token spirit with breath, air, as well as English spirit, reaching Latin *spirare* "to blow, to breathe".

It is necessary to analyse the verb models, where the tokens Engl. *spirit* / Ukr. *дих* (lit. *spirit*) are used as part of idioms, denoting human actions related to the emotional state of the national spirit of speakers of both languages. Stereotypical phrase models to denote **the spirit as courage** of Ukrainians, in English have other figurative components.

Among the noun models Substantive + Substantive to denote the 'strength of spirit and mind' of the British and Ukrainians, one example is recorded: in English it is *strength of mind*, and in Ukrainian it is a phrase that completely repeats this seme: *сила духу* (lit. *strength of spirit*). In English phraseology strength of mind, the physical characteristic of strength is inherent in the mind as a bodily, physical substance. Obviously, this is why behavioural stereotypes related to the *goodness, courage, resilience* of the English spirit is reflected in phrase formulas, the components of which are abstract nouns, though, however, they denote real behavioural concepts – MIND

(intellect), COURAGE (gentleness), NERVE (nerves, maturity – emotional state) (to have courage – to be inspired; to have nerve – to have courage). For example, we can observe such idioms as *man of courage / nerve / decision; strength of mind; pluck up (build up / screw up) one's courage; to have the nerve*.

At the same time, Ukr. *дух* (lit. *spirit*) is connected with the sphere of the soul – a non-material substance that can leave the body, actualized through their essentially emotional sphere, which has created a different understanding of courage, goodness and strength of the spirit of the nation.

It is necessary to investigate more connection of *spirit* and *courage*. Before analysing these characteristics of stereotypes that are depicted in the phraseology of English language are to be reconstructed.

First of all, the main idiom denoting *courage* observed in the English language is *hot blood*.

Blood is the universal symbol for all nations as intangible, life-giving force, similar to the soul (in the Bible the soul is identified with blood (Lev. 17). Obviously, the symbols of blood in the English ethnic culture are universal.

On the other hand, the motivational component in such idiom is HOT – the quality inherent to the fire. Fire is one of the main elements, a symbol of the spirit of God. The last, the third baptism should be in fire. It is a symbol of life and victory of light over darkness and death, symbol of general cleaning.

Courage means the state or quality of the mind or spirit that enables one to face danger, fear. The synonym is *bravery*.

The lexeme *courage* originates from Old French *corage* "heart, temper", from Latin *cor* "heart", from PIE root *\*kerd-* "heart" [11]. As we see in the English language tokens courage, bravery and heart are etymologically related.

Typical Englishmen are known to be stripped down and cold-blooded. Certainly, this social stereotype about the character of the English was formed on the basis of their behaviour and attitude to life in general. However, as for Ethnocultural stereotypes, the reference to the phraseology immediately makes adjustments to these social stereotypes. Thus, the examples given below, show that the English can also be emotional and passionate: *hot blood, hot as pepper, hotter than a pistol, in a hot blood, hot head* [18]. Thus, a particular opposition to the cold-bloodedness of the English, which is stereotyped by other ethnic groups and which they themselves identify as such, is their hot blood, that means passion. This includes phrase with the close meaning: *a hot head* meaning a passionate and hot person.

Based on the conclusions of Chizhevsky, D., among the main features of the psychological structure of Ukrainians we consider emotionalism [20], which is supported by a stereotypical phrase in Ukrainian language: Ukr. *гаряча кров* (lit. *hot blood*) speaking about hot and passionate person [21], which is equivalent to the English phrase *hot blood*.

Chizhevsky, D. also mentioned individualism and desire for freedom, restlessness and crumbliness. One of the factors in the formation of the latter trait he names nature, in particular the Ukrainian steppe, which was a source of constant threat and caused in Ukrainians a peculiar "rest-

lessness" during the time of the nomadic invasion [20]. Thus, about the unquiet and unrestrained person Ukrainians used to speak as about *рапча голова (натура)* (lit. *the hot head (nature)*) [21].

The concept of male COURAGE is marked in English by the noun *courage*, in Ukrainian – *мужність* (lit. *masculinity*) – that encode, in most cases, English and Ukrainian stereotypes about manhood and manliness.

The meaning of the lexeme *courage* in English is: "the quality of mind and spirit that allows a person to endure hardship, insecurity, pain without fear, to be good" [22].

*Courage* is similar to ME *corage* < Old French (Old French) *cuier*, which is a derivative of *heart*, which, in turn, is similar to Latin *cor* [23]. As we can see, in the English the lexemes *courage*, *goodness*, *masculinity* and *heart* are etymologically contiguous. However, in the etymological vocabulary of the Ukrainian language the lexeme *мужність* (lit. *courage, manliness*) is related to man: *Муж* – (lit. *man*) means "healthy, strong man, hero", "man", "courage", "courage, bravery". In the same dictionary, the token *муж* is reconstructed as related to PIE *mánuh* "man, human"; Goth. *manna* "man", Old Germanic *man*; *\*manu-s* or *\*monu-s*, possibly related to *\*men-* "to think" [24]. Machek proposes to interpret *\*muž* as "man", which has PIE root *\*manysuā* [25], which, according to Fassmer, M., is related to PIE *\*manu-s* "man". In the dictionary of Machek, V., there is a version of Proto Slavic forms *\*mož* as *\*моньсь* "man", having PIE root *\*manysuā* [25].

Thus, we admit that the notion of **courage** and **bravery** of the English is associated with the **quality of mind and spirit**, which comes from the heart (we confirm the rational and emotional characteristics of the English); of the Ukrainians – with an essentially **masculine characteristic** – a healthy, strong man, a rich man, which, as it was reconstructed in the Indo-European language, is also connected with *thinking*, that is, it is not deprived of *rationality*.

The qualities of the character of the typical Englishman are reflected in stereotypical phrase-formulas, i.e: *Man of courage*; *Man of honour*; *Man of decision*; *Man of few words*; *Man of principle*; *Man of character*; *Man of iron* [26].

In English, such stereotypical phrases have the structure of a substantive word formation with the formula Subst+Subst. In the Ukrainian language, partial equivalents of such phrases also have the formula of substantive word formation, but with the formula Subst+Adj. In fact, the motivational component in both languages is the same: *man*.

In the Ukrainian language with the motivational component "man" (Ukr. *людина*) there is an idiom *стати людиною* (lit. *to become a man*), which means "to grow spiritually, to develop better character and behaviour".

It is worth mentioning the differences in the cultural and symbolic portrait characteristics of courage in each of the languages. In English, *courage* is stereotyped in the idioms with the "man" component – man as a real image of the strength and will – the feeling that comes from the heart (*man of courage*, *man of honour*, *man of decision*). In Ukrainian language the stereotype of *courage* is about masculinity.

So, a courageous and brave man is stereotyped in the mind of Ukrainians as an ideal image – a man should strive to be like that.

In contrast to the preceding models of courage, there are antonymic stereotypical formulas with the figurative component *spirit*. But while in the Ukrainian language the lexeme *spirit* (Ukr. *дих*) is a motivator of the phrases, in the English language we see quite different components.

In English, these units have the structure of a word combination, the figurative components of which are abstract nouns *nerve*, *heart*, *courage* for the nomination of *courage*. The grammatical structure of the Ukrainian phrases matches the English ones, but in the Ukrainian language it is *spirit* (Ukr. *дих*) that is a synonym for *courage* and *boldness*.

One stereotypical formula for *courage* is common to both languages: *Bold / brave as a lion / хоробрий як лев* (lit. *brave as a lion*). In both languages these stereotypical phrases have the structure of the substantive word combination Adj + Subst, in which the nominative is the head member + the adjunctive- (as). In both cases, the main motivational meaning is the noun *lion / лев* (*lion*).

The lion is not typical animal for England and Ukraine. The mythology of the lion is traditionally based on the history of Hercules and the Nemean Lion. Therefore, we can speak about the joint threads of the concept LION in both languages – Greek mythology. In addition, the point of the Sun is located in the Leo Constellation, which is also common to the European peoples.

Traditional culture of the Ukrainians is based, on the totality of their ethnic and cultural stereotypes with the inherent nature of ethnic codes and symbols. The way of life of the Ukrainian people was created by the deepest spheres of people's conscience, archaic beliefs and the specific world-view. We can identify two types of Ukrainian mentality: agricultural and Cossack. The first type is chronologically old and dates back to the ancient Indo-European culture of the cattlemen. The second one is formed in the era of the early Middle Ages on the ground of the original ethno-social formation – the Cossacks.

For a reason, Ukrainian phraseology has stereotyped the Ukrainian Cossack in many of its idioms, mainly in the form of speech constructions: *Де козак, там і слава* (lit. *Where the Cossack, there is the glory*); *Козак не боїться ні тучі, ні грому* (lit. *A Cossack is not afraid of either clouds or thunder*); *Козацькому роду нема переводу* (lit. *There is no end for the Cossacks*); *Козак в біді не заплаче* (lit. *Cossack does not cry in trouble*); *Степ та воля козацька доля* (lit. *Steppe and will is a Cossack's lot*); *Хоробрий козак ззаду не нападає* (lit. *A brave Cossack does not attack from behind*) [27]. These idioms characterize a typical Ukrainian – a Cossack as sincere, brave, shrewd, and brave. They are ideal examples motivated by the characteristics of a Cossack in the imagination of Ukrainians. According to Bartminski, J., the characteristics determining the sample are understood as necessary for the subject from the point of view of native speakers, which can be combined into the meta-textual formula "the way it should be" [2].

The English idioms: *A man of courage never wants weapons; Courage is the father (mother) of success; None but the brave deserve the fair; Good courage breaks ill luck; Fortune favours the brave / bold* [26] have motivational components in their external form, which are the lexemes *courage*, *brave*, and *bold*, which, although may be considered synonymous, have significant semantic connotations, as shown by the etymology.

The etymological sources give interesting versions of the semantic development of the lexeme *brave* and its possible descent: *brave* begins to be used in the XV century. It was borrowed from the French language; it comes from the Italian *bravo* "bold", or Spanish *bravo* "manly, unpretentious, savage"; which, in its turn, comes from the Latin *barbarus*, "barbarous, wild, cruel" [23].

The next image-motivational and cultural-symbolic component of English idioms is *bold*, which is semantized as one "that demands strength of will, spirit; it does not mean trouble; it risks; male, brave, energetic, confident, strong", derived from the Old English lexeme *beald*, *bald* "brave, confident, strong", the Proto-Germanic word *balthaz* (disputed with the Old Germanic word *bald* "valiant, quick-witted, quick-witted, bold", and remained in the Proper names as Archibald, Leopold, Theobald. Gothic *balpei* "boldness"; Old Norse *ballr* "frightful, dangerous", come, perhaps from PIE \*bhol-to- suffixed form of root \*bhel- "to blow, swell" [23].

One of the meanings of *bold* may be translated in Ukrainian as *смїти, насмілитися, смілий* "to dare, to be bold".

In the Ukrainian Dictionary of Etymology, the words *смїти* (lit. *to dare*) – have the following versions of their origin: R. *сметь, смелый*; Br. *смець*, old-r. "to be bold, to have the right"; P. *śmieć, śmiały*; h. *směti, (smítì), směly*; Sl. *smiet', smely*; Bulgarian *смѣя, смел*. The common etymology of this lexeme is not entirely clear; it is associated with the Gothic *mōps* (coll. *mōdis*) "wrath, anger", the Old Germanic *muot* "spirit", the Greek *muot* "spirit", the Greek *μαίομαι* "strive", Latin *mōs* "will"; also considered as a related from the hypothetical pronoun \**smēja* (\**smja*), which is related to the PIE *śimi* "diligence, determination, engagement", *śamati* "toil, work", Gr. *ῥάμω* "toil"; derived from \**sūmē-*, disputed with Lith. *sumdyti* "to chase, persecute" [22].

Semantically, the word *смѣль* "courageous" has a connection with *хоробрый* (lit. *brave*), which means "courageous, brave, who does not give in to fear"; The Old Slavic \**хорьбъ* is influenced by additives of the -ръ type (eg. *dobръ, bystrъ, ostrъ*) denoting "good, fast, sharp"; Lit. *škerbs* "sharp", Old Ic. *skarpr* "sharp", Germ. *scharf* "sharp", PIE \*(s)ker "cut, shear, swish" [23] with the change of consonants in Slavic languages.

Thus, we can make an assumption that in the English language courage and boldness are real images, while in the Ukrainian language they are ideal images, that is, a person must aspire to such a characteristic. The English concept BRAVE – courageous is associated with sharpness, speed and gusto; BOLD – with determination, will and spirit.

Therefore, it should be assumed that the concept of courage and bravery Englishmen associate with the quality of mind and spirit that comes from the heart and hence confirm rational and emotional characteristics of British.

The formation of the Ukrainian soul, besides geopolitical factors, was and is influenced by historical, cultural and ideological factors. Kulchytsky, O. calls it "the solidarity of historical duty", which depends on the geopolitical position of the country. The position of the country is a geopolitical "boundary", which is understood as the constant presence of people on the "limits of possibility of existence", on the boundaries of "struggle, accident, guilt, suffering, threat of death" [28].



Thus, historically Ukrainian "borderland" was not protected, appealing at the same time with its extravagant richness and inexhaustible space the warlike West and the steppe-chivalrous East, thus inexorably increasing the pressure of "borderland situations" of every Ukrainian person. Ukraine was constantly being attacked, intimidated and harassed.

For this reason, the retinue type, and later – the chivalrous Cossack type of people – was formed. They were adherent to the ideals of defence, honour, will and faith, geographical forms of life. Specific for the Cossack type was the fact that under the influence of historical factors the centre of their life was transferred from the anxiety about life itself to the preservation of personal honour, to the task of defence of their land. Such Cossacks as Bogdan Khmelnytsky, Petro Sagaidachnyi, Cossack Mamai can be regarded as the examples of Cossack idealism.

The fact that formerly the name "Cossack nation" was used to mean "Ukrainian nation" is the best indicator of the influence of the Cossack way of life on the Ukrainian mentality [28].

## CONCLUSION

Nation, national character – these are the phenomena that the human mind is able to cognize, and we are still on the way to penetrating into their deep essence. Cognitive-semiotic linguistics as well as comparative ethnical linguistics develops their own methods for revealing these phenomena. Since the national character is associated with self-consciousness, the linguistic reflection of the latter, its interpretation through linguistic phenomena is one of the tasks of cognitive and semiotic linguistics. The reconstruction of linguistic phenomena with an ethnocultural component of semantics, first of all, those that mark different national feelings, is the scope of investigation of ethnical linguistics.

National character is a people's idea of themselves (their autostereotypes), an important element of people's self-consciousness, their social ethnic "I", the study of which should be carried out not by identifying specific features of the psyche of a person and contrasting them with other ones, but by reconstructing the degree of universal values in different national cultures and traditions, in this case English and Ukrainian. Such values have been formed for millennia, and therefore have deep roots, ontologically related to the racial differentiation of peoples.

Cultural, symbolic and semiotic reconstruction of the archetypal basis of the national characters of the English and Ukrainians requires the reconstruction of the motivational basis of components – special features of these characters – mental, emotional, and volitional. Since these components of national characters are unevenly distributed among the representatives of nations, the article explores the most expressive portrait characteristics of both nations, which were stereotyped in the minds of their representatives and recorded as Ethnocultural stereotypes expressed in phrase-semiotic formulas (idioms and phraseological units).

In the process of analysing idioms with *soul* and *heart* components, their motivational connection with the concept of *spirit* as markers of the national character of the speakers of both

languages has been reconstructed. The *soul* of Ukrainians is associated exclusively with the sphere of the soul, actualized through their purely emotional sphere. However, a deeper onomasiological reconstruction of these ethnocultural stereotypes on the basis of phrase formulas gives grounds to assume that the British are also emotional and unrestrained.

In the process of analysing idioms with soul and heart components, their motivational connection with the concept of spirit as markers of the national character of the speakers of both languages has been reconstructed. The English associate spirit with mind as a physical substance, and therefore their COURAGE and ENDURANCE are rational and emotional, as well as kindness – restrained and cold-blooded.

Meanwhile, the spirit of Ukrainians is associated exclusively with the sphere of the soul, actualized through their purely emotional sphere. However, a deeper onomasiological reconstruction of these ethnocultural stereotypes on the basis of phrase formulas gives grounds to assume that the British are also emotional and unrestrained.

In the English language, COURAGE is stereotyped in idioms with the *man* component – man as a real example of human will and power. A courageous man is stereotyped in the minds of Ukrainians as an ideal example. Courage is the basis of the chivalry of the English, formed in the minds of native English speakers as the uniqueness of the Nordic character trait.

Ukrainians first formed a squad, and later a Chivalry-Cossack type of man, adherent to the ideal of defence, honour, will and faith. Characteristic of the Cossack type was under the influence of historical factors, the centre of gravity of their lives shifted from concern for life itself to the preservation of chivalric honour and to the task of defending their native land.

Reconstruction of both cultural and historical sources and linguistic phenomena makes it possible to identify the original basis, i.e. the archetypal basis of the mechanisms of forming ethnocultural stereotypes of the English and Ukrainians about themselves and to find out the motives that are firmly rooted in their national characters.

In the difficult times of the twenty-first century, one might suggest that personal courage is not the absence of fear; rather, it is the ability to put it aside and do what is necessary. It takes two forms – physical and moral. Physical courage is the courage that allows a soldier to take risks in combat despite fear of injury or death. Physical courage is what allows a soldier to go forward and save his comrades.

In contrast, moral courage allows leaders to stand up for what they believe is right, regardless of circumstances or consequences. A leader, who takes responsibility for his or her decisions and actions, even when things go wrong, exhibits moral courage. Courageous leaders are willing to look critically inside themselves, consider new ideas, and change what needs to be changed. Moral courage is needed to live the values of honesty and honour every day.

Language and written memorials are the central artefacts of culture and the medium for establishing the structural typology of languages. The process of cultural cognition and human perception of existence can be defined and interpreted from the perspective of the cognitive-discursive approach proposed in this monograph.

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## PART 3 DISCOURSE

The third part of the monograph entitled DISCOURSE presents the results of the authors' scientific observations in the field of discourse implementation of language and cultural forms of stylized and media narratives, which reflect new trends in the behavioural models of participants in artistic, political, religious-biblical discursive practices. According to Arutyunova, N., as well as the authors' interpretation, discourse is traditionally understood as "speech immersed in life", and, according to Dijk, T., as a synthesis of language form, action / event and meaning. From these perspectives, the parameters of the narratives of the analyzed discursive practices are characterized. Accordingly, the social parameter makes it possible to determine who is the narrator of the communication and its participants. The pragmatic parameter is focused on revealing the course of the narrative act (where, when and under what conditions communication takes place), i.e. the event and situation of communication is reconstructed, in the terms of the authors, the nature of behavioural models of participants in discursive practices is outlined. The cognitive-semiotic parameter ensures the identification of different configurations of language methods and means of creating meaning in the narratives of a particular discourse (which is the process and result of communication). These combinations in modern discursive practices (political and religious), as well as in artistically stylized ones, reproduce unusual behavioural patterns of representatives of various ethnocultures and demonstrate changes and even radical shifts both in the value stereotypes of societies and in their language worldviews.

The cognitive-discursive vector chosen in the study provided grounds for a new interpretation of the connections between the LANGUAGE – CULTURE – DISCOURSE triad. It is proven on factual material that language and culture in their cognitive interpretation are sources for the narrative construction of the modern discursive environment, which is relevant for representatives of ethnoculture in a certain period of historical development. At the same time, language and culture as semiotic systems preserve universal and nation-specific constants, formed in ancient civilization states, which provide the possibility of coexistence of communities, inter- and transcultural contacts.

# 1 IN SEARCH OF NARRATIVE IDENTITY: HOW WRITERS CONSTRUCT THEIR IDENTITY IN NARRATIVES

Ruslana Savchuk

## ABSTRACT

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The main problematic of this research falls within the paradigm of linguistic and narrative theory of literary discourse which focuses on the study of the relationship between language and consciousness in general and language and literary mind in particular. In recent Ukrainian and foreign narrative and poetological research, the ability of the narrative to identify the self of the subject narrating, to reveal not only the identity of the story or that of the character, but to contain the implicit elements of the author's self still awakens a great interest. Despite the quite exponential linguistic and narrative tradition in the study of literary discourse, the question of the writer's narrative identity and the mechanisms of its constitution in the narrative remain quite controversial. In this research paper I have explored the concept of the writer's narrative identity in the French modernist literary text production. I have revealed and analyzed the most significant narrative techniques of the author's narrative identity construction in the formation of the surrealist narrative reality. Such a narrative reality is distinguished by the symbolism and the figurative language being generated as a result of asymmetric relationships between linguistic units.

## KEYWORDS

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Homodiegetic narrator, modernist narrative, convergence of artistic genres, montage, narrative identity, surrealist narrative reality, French literary discourse.

*L'identité n'est pas donnée une fois pour toutes,  
elle se construit et se transforme tout au long de l'existence*  
Amin Maalouf

*Identity is not given once and for all,  
it is built and transformed throughout life*  
Amin Maalouf

The end of the 20<sup>th</sup> century was marked by the huge interest of researchers in linguistic and cognitive narratology [1–5] for the concept of *narrative identity* and, more precisely, for the ability of the story to reveal not only the identity of the character(s), but to give readers access to the

writer's deep "self". The referring question is the problem of finding out and cataloguing the means as the narrative tools used by the writer in the construction as well as the verbalization of his "self", created in a story.

Moreover, narrative identity is at the centre of interdisciplinary research with deep roots in psychology and sociology. According to the opinion of McAdams [6], in recent decades, a proliferation of psychological research into narrative identity has provided a solid empirical foundation for the construct, cutting across the field, including personality psychology, social psychology, developmental and lifespan psychology, cognitive psychology, cultural psychology [6].

I consider the French literary discourse as a cognitive and semiotic space in the frameworks of which the cognitive mechanisms that generate text naturally emerge as well as the narrative principles through which the different types of aesthetic communication can function in the triad the author – the text – the reader.

French narratives with a homodiegetic narrator became widespread at the beginning of the 19<sup>th</sup> century. The presence of the narrator in the diegesis results in the "I-narrative". It is correlated with the voice of the author himself and, therefore, with the narrative identity of the writer. A homodiegetic narrator in an intradiegetic situation is able to recount and reinterpret what has been experienced before. The main narrative strategies here are the shaping of a polyphonic narrative or a game using narrative techniques such as kaleidoscope, montage or mosaic techniques.

The person's story always contains a number of signs that indicate its source and voice. In this case, of course, it is about grammatical categories (person, time, mode of action), referring to the speaker and the spatio-temporal coordinates of his speech. At the same time, in a homodiegetic narrative, for example, neither the homodiegetic narrator nor the present are directly linked to the author's identity. Here, rather, the expression of alter egos can take place or even a multiplicity of egos. Thus, the narrative principle of oscillation of the homodiegetic narrator is realized through a duality, a self-observation, a voice of conscience, a bifurcation of the personality. It could be conceived as an attempt to project an imaginary narrative focus in order to create the very individual possible adjacent or parallel worlds.

The 20<sup>th</sup> century French literary discourse is characterized by the tendencies to interiorize the story by giving it more psychologism, more intimacy and more symbolism. Subsequently, the real turn towards the subjectification of literary discourse [7] has engendered the modification and emergence of new, more complicated and sophisticated narrative forms, and configurations compared to traditional narrative practices. I would like to point out that by the term subjectification I mean a kind of "subjective appropriation" [8], which "does not only imply the recalling to consciousness of memories that have disappeared, thoughts that have suffered the fate of repression, this also evokes holes, flaws, and an inscription in the psyche that goes through a construction or a reconstruction" [8].

Generally, all narrative typologies refer to the category of narrative voice, and more particularly, to the relationship that exists between the author's direct intentions and the degree of subjectivity/objectivity in his way of narrating, between the story that seems to be told and the

degree of grammatical actualization of the "I" of the narrator/character in a literary text. From this perspective, I would add that the French narrative practices were almost always characterized by a strong psychological component, regardless of the degree of subjectivity/objectivity in the formatting of narrative reality.

As an example, I allow myself to cite in this context the modernist narrative whose creation is a process of self-awareness by the author; its fictional characters being a true means of implicit self-expression [9]. Through the individualization of events and/or actions as well as the subjectification of the story itself, a partial or complete transfer of the latter takes place on the internal, psychological and axiological levels of the narrating subject – the one who narrates in the story – and which can refer to the personality of the author in the diegesis.

## 1.1 WHAT IS THE WRITER'S NARRATIVE IDENTITY AND HOW SHOULD WE PERCEIVE IT IN A LITERARY DISCOURSE?

I find it important to point out that the concept of *identity* in general and *narrative identity* in particular as a linguistic problem has crystallized over centuries. The concept of identity as a "life story" [10] – what we now call *narrative identity* – has been largely developed over the past few decades.

Literary scholars and practitioners perceive *narrative identity* as something variegated and dynamic, culturally contoured, and situated in, and even constitutive of, ongoing interpersonal relationships and conversational performances [10].

Consequently, I could deduce that narrative identity is a special kind of story – a story about "how I came to be the person I am becoming" [10]. With this special status comes the special function, a function that Erikson [11], for instance, assigned to identity itself. In this case I'm obviously speaking about the function of integration. Narrative identity brings things together, integrating elements of the self in both a synchronic and a diachronic sense [10]. Synchronically, narrative identity integrates different social roles, values, attitudes, and performance demands in the variegated here-and-now of life [10]. A person's story, thus, explains how he or she continues to affirm a sense of "inner sameness and continuity" [11] across different situational and role contexts. The life story also integrates life in a diachronic sense, that is, over time, ideally showing how the self of yesterday has become the self of today, the very same self that hopes or expects to become a certain kind of (different but still similar) self in the future [10].

A person's story is nothing other than a particular formation, an awareness of the experiences and choices of a person, and the knowledge that they gain from these experiences and choices. It should be noted that within the story, experiences meet and coexist in their different dimensions, weaving together a whole. It may also concern the sameness which is preserved and undergoes constant transformations; this is also the case when the experience is reviewed, understood and assumed as such. It seems that the story should be taken as one of the principles of identity as



well as a possibility of preserving it and developing it over time. It is, so to speak, a means of being in space and time for narrative identity.

Nowadays narrative identity theory posits that individuals form an identity by integrating their life experiences into an internalized and evolving story of self that provides the individual with a sense of unity and purpose in life [6]. This "life story" [10] integrates the reconstructed past, the perceived present and the imagined future. Moreover, this narrative is a story – it has characters, episodes, images, setting, plots and themes and often follows the traditional model of a story, having a beginning (initiating event), a middle (an attempt and a consequence), and an end (result) [12].

The hypothesis of narrative identity is also based on an analogy between the dialectic of plotting and that of the narrator/character himself, a dialectic of concordance and discordance, the same and the other [12]; this explains "the somewhat retroactive necessity of the story of a life, to which the identity of the character is equal" [13]. I believe that it is rather important to notice in this sense that style as particular procedure or way by which something is done also embodies a way of articulating identity and difference, concordance and discordance. This is not an oversight of the constitutive alterity of ipseity, but another bias on the stakes of this internal or successive multiplicity [12]. A style is, so to say, "a configuration of differences, a singular totalization"; simply, it brings into play less the structure of gathering than that of resemblance [12].

Different ways of interpreting and relating life's changes correlate with different forms of personality development [14] and its manifestation in the narrative. Due to the strong connection between narrative identity and psychological well-being, a common focus of research on narrative identity is to explore the relationship between the characteristics of narratives and their relationship to the development of personality in the areas of ego development and psychological well-being [14].

It is important to emphasize that the choice of the narrative perspective of the literary text, as well as its narrative form, depend on the roles that the author assigns to himself and to the person to whom his text is addressed. On the other hand, the narrative form is also directly dependent on the functional specificity of the narrative voice, which can be expressed in the story through its constituents, such as a narrator or a character.

Therefore, one could reconstruct and/or model the narrative identity of the author by making explicit the elements of his consciousness in the narrative, which implies, in turn, understanding the organization of the whole narrative. From this perspective, the author's narrative identity can be seen as a combination of universal and general strategies, i.e., intersubjective knowledge, individual's cognitive style, subjective knowledge as individual cognitive differences.

I suppose that in a story the narrator as a category of narrative voice carries the author's intentionality of the text, since he is addressing the reader and it is his voice that introduces the story into the communication. We know very well that the narrator performs in the text the functions of organization, arrangement of the story and ensures his connection with the reader. Therefore, I deduce that the narrator is a formal but obligatory component of the author's story, so to speak its actualizer.

Narratologists, who rely on structuralist positions, are of the opinion that the concept of narrator has an exclusively formal character and can be opposed to the concept of real author. This understanding of the narrative voice is also observed by French semioticians.

Thus, it is very important to focus on the fact that the category of narrative voice can be more or less explicit in the narrative, one who sees and knows everything, or is unaware of everything that is happening in terms of events and characters. I agree with the linguists who interpret the narrator as one of the possible forms of manifestation of the author's narrative identity. However, in my opinion, the image of the author and that of the narrator should not be identified. The narrator does not always directly represent and reproduce the author's personality development in his speech, sometimes he is endowed with characteristics similar to the writer-creator of the literary text in order to confuse the reader, mislead him or, on the contrary, to indicate the right direction, placing the reader in a certain interpretative perspective, which thus facilitates the perception of the narrative.

I should also specify that the narrator, depending on the functions assigned to him by the writer, can directly reflect all the moods and thoughts of the author-creator of the literary text, thereby forming the narrative scheme of the literary work, but not forming the common identity with the latter. Thus, the narrator is the main figure in the compositional plan, since he organizes and directs the story, the narrative identity of the author is a constructive and significant one, the properties of which are manifested in the semantics of the literary text.

As already noted above, the narrator acquires the status of a category that actualizes the entire text, since it structures the type of narrative. As an actualizer of the narrative perspective of a literary text the narrator introduces and develops events and/or actions, and realizes in the narrative the main functions of the category of narrative voice, including the sender of the message. Thus, the narrator represents a textual category that is formed, verbalized and placed in the narrative. From the extra-textual perspective, the narrator cannot materialize and fulfil the function of source of information, because he is a category who belongs entirely to the story being told. The narrator is not the true creator of the story, but a function, a role invented and adapted by the author. The author's identity manifests itself in the narrative in an indirect way, in particular because of the explicit or implicit presence of the narrator as an organizing and controlling authority in the diegesis.

The narrator can be an integral part of the events and/or actions recounted or be completely exterior to them, that is to say, be exterior to the diegesis. In this case, the narrator is extradiegetic [15] or impersonal. On the extradiegetic level, he has the possibility of intervening in the story, at certain moments of it, of commenting on, or of formulating hypotheses on the subject of the story, on the development and formation of characters, or to explain the manner of his narration. On the other hand, the narrator can be the main or secondary character of the narrative. Most often, this type of narrator is found in autobiographical novels, within the internal narrative. In this situation, we speak of the intradiegetic narrator [15], or an internalized narrator, that is to say such a narrative voice which functions in the diegesis on the same level as the characters of the literary text.

The narrator may be absent as a character in the story, even if he intervenes in the story as a narrative voice. Such a narrator is heterodiegetic [15], or omniscient. The narrative voice, which is present in the narrative that it structures as a character, is said to be homodiegetic in Genette's classification [15], or a personified character-narrator. The homodiegetic narrator is not only a witness to events, he is the hero of his story, and therefore becomes a narrating subject.

I would also like to mention here the problematic of the modality of the literary text. Given the definition of the latter as a category that can denote the writer's attitude to the world as well as to the reality created, it is in the modal point of view that the modal position of the narrator or character is represented. At the same time, the latter is formed by the deictic elements and other specific means of textual modality of various types.

The objective modality of the narrative is built up by the modality of the author, that is, the author's point of view, which constructs the image of the author as an embodiment of the essence of the literary text. The subjective modality is a multiplicity of individual positions of a character or characters that change, thus reinforcing the dynamics of the narrative.

The character's point of view is always mediated by the author's appreciation of the main character or his personal development. In the narrative, the point of view of the character is defined, as a rule, by explicit emotional and evaluative lexical means, such as, for example, adjectives that do not simply characterize objects or phenomena, but also indicate the attitude of the person who perceives them. It is necessary to add the use of various means of intensification or evaluations by someone who perceives objects, and phenomena. The author's point of view correlates with implicit lexical devices at the subtext level and at the level of narrative formatting. It is about the selection of the leitmotif, implication of individual phenomena or repetitions of certain events and/or actions.

### 1.1.1 PROBLEM OF IDENTITY: FROM PHILOSOPHY TO LINGUISTIC NARRATOLOGY

The person and their identity character have always been within the interests of researchers and scientists working in very different fields: from sociology, through cognitive sciences to ideologies in action. It is well understood that the concept of identity is perceived differently in the various theories and approaches. The problem of the definition of the means of the constitution and the expression of the "me" in a literary text has also been resolved in disparate ways following the philosophical, aesthetic or cultural dominants of a certain epoch.

If we try to take a brief look at the whole genesis of this question, we should refer, above all, to Aristotle's theory which sought to define personal identity as "a relation of invariability to oneself over time" [16]. We must, without a doubt, mention the conception of the philosopher John Locke [17] who attributed the preponderant role in the constitution of personal identity to "consciousness" [17], estimating that "it is not the body continuity that founds personal identity, but consciousness" [18]. It is a question, for Locke, of what "is consciousness, or more exactly

that part of consciousness which is memory, that is to say the actions carried out by the individual in the past, which founds the "personal identity" [18].

We must also take into account the ideas of Michel de Montaigne [19] who explained the process of the constitution of the self through "successive determinations which authenticate it socially" [19] by introducing into the field of debate "a ritualization of existence on the basis of common practices" [20].

It would seem, in a general way, that personal identity, as we currently conceive it, is nothing other for a human being than "the possibility of being an individual at the same time distinct from all others and identical to oneself in time" [16]. Scientists believe that in its temporal dimension, identity also includes all the experience that the subject accumulates "relating to past forms of him in the mode of continuity ensured by autobiographical memory and the dynamic elaboration of a life story forming what is called the narrative self" [13, 16].

Apparently, the problem of the author's narrative identity could be associated, above all, with particular modalities of the constitution of his "self", the accent being placed not on the essence of the "me", but on how this "me" "speaks", "thinks", "acts" or "lives" in the diegesis and how it is represented in the narrative discourse.

One of the first attempts to put on the table the question of narrative identity belongs to Paul Ricœur [13] who distinguished identity as sameness, that is to say identity-*idem*, and the identity as ipseity, even identity-*ipse* [13]. Chloé Peetz believes that the logic of sameness and ipseity (selfhood) is the starting point in the constitution of personal identity [21]. For Ricœur, according to this scientist, it is precisely the narrative theory that plays a crucial role in the construction of the self. This is how personal identity "can only be articulated precisely in the temporal dimension of human existence" [22]. It means that identity is conceived as such only by being anchored in time. Identity, so to speak, "would be ensured by the fact of being able to say oneself and recognize oneself in a story of which one composes, one invents, the unity" [22]. It is precisely the faculty of the human being to narrate that allows him "to inscribe his existence within a whole that is the surrounding world" [22].

In a word, Paul Ricœur turns narrative theory into a true theory of "self-constitution" [22]. The scholar highlights the fact that the dialectic of identity-*idem* and identity-*ipse* is implicitly inscribed in the concept of narrative identity, because it is precisely the story that forms the identity of the character that could be, of course, called his narrative identity. This, in turn, creates the identity of the story being told. Indeed, narrative identity is defined as such in a certain environment, so to speak, in its external background that allows its "evaluation and determination" [23].

Among the theorists of postmodernism in various fields, the idea of Fredric Jameson, American literary critic, is gaining more and more popularity: a narrative text is defined as a particular epistemological category, revealing the different ways of human perception empirical [24]. The scientist's conception is explained by the fact that a person internalizes the universe thanks to the ability to narrate, or even more broadly to tell stories.

Jerome Bruner, for example, highlights the narrative mode of self-reflection and self-understanding, serving as an intermediary in the transfer of human experience. Its implementation in the form of narration (or narrative) makes it possible to reflect on it in the interpersonal sphere [25]. Therefore, the narrative could be interpreted as a narrative form of the plot, proposing a certain narrative scenario of the process of mediating elements of the social order and individual practices.

Post-classical narratology or, to be more precise, the post-structuralist period in the formation of modern narratology is marked by a narratological turn, that is, the penetration of narratology and its methods of analysis in other disciplines. This is why narratology takes new forms and is implemented in such directions as contextual, thematic and ideological.

I must note that scholars do not consider most of the newly formed currents to be narratology, since in this case it is only a question of the implication of narrative models and narratological categories in the texts of certain genres or of certain historical periods. Such approaches represent all sorts of forms of narrative theory, analysis or application that have arisen in different theoretical schools of narrative research. Even the term narratology itself causes much discussion these days, as it is used in, at least, two different senses. First, narratology is identified with narrative studies, which greatly broadens and diversifies the research perspective, since it covers any narratively organized discourse: literary, historiographical, conversational, cinematic or otherwise. Second, it is also interpreted as an offshoot of the narrative theory that developed in the 60s and 70s of the 20<sup>th</sup> century mainly in France under of structuralism and its formalist predecessor.

At the same time, many linguists and narratologists agree that post-classical narratology appears today as a kind of hybrid form due to the mixture of feminist, cognitive, rhetorical and cultural-historical narratologies. On the other hand, it is generally accepted that structuralist narratology itself, evolving, has turned into a real variety of new approaches, among which there are those which have lost all connection and point of intersection with structuralism.

The essential difference between structuralist narratology and post-classical narrative studies lies in the latter's abiding interest in the process of creating a narrative, rather than the narrative text itself. Recently, in various scientific works in the field of literary text formation, the opinion that the main factor in the creation of texts is an individual author's narrative program, which over time is expressed in the narrative form of a literary text, in which elements of the writer's worldview is encoded (process of semiotization), the perception of the world is gaining more and more importance (cognitive process). This position is based on the narrative principle of the literary formation of textual strategies for representing the author's universe or the author's experience. In this case, the interpretation of the narrative as a narratively organized knowledge system is entirely justified.

Crossing a notorious period of methodological reformatting and witnessing the appearance of new approaches in the theory of narrative, narrative studies tend, first of all, towards the systematization of the achievements of previous epochs by bringing together main ways of apprehending narrative. Secondly, they are also characterized by the re-examination of the links between the plot and the narrative sequence, the conception of the narrative as a product of

a configuration of intertextual frames, the recourse to enunciative linguistics, or even psycho-cognitive research favouring the mental structuring of the narrative.

Being a true interdisciplinary theory, linguistic narratology fits perfectly into the context of discourse analysis, covering the linguistic and literary tools to identify the interdependence of form and meaning in a literary work. The narrative identity of the author, who assumes the full responsibility for producing a text in his own way, is expressed there by explicit/implicit markers, or other deictic elements forming its so-called peculiar narrative code.

Starting from the idea that human consciousness organizes itself according to the laws of the deployment of a literary text, one could estimate that linguistic narratology sees itself as a key metaphor for psychology. Linguistic narratology as an interpretive approach to literary text theory has much in common with cognitive linguistics and cognitive psychology, and now focuses on two main issues. First of all, the question is to know what forms and defines the cognitive status of the narrative, because a literary text appears as a system of knowledge constructed and deployed according to a certain narrative scenario. On the other hand, a lot of efforts is also put into identifying how the author constructs a narrative based on his own resources and cognitive skills. Thus, a literary text is analysed not in terms of what it represents, but from the point of view of how a writer constructs and semiotizes the external universe or his own experience and knowledge. In a certain sense, I could argue that contemporary text research is enriched by linguistic narratology. Given that linguistic narratology could be defined as an interparadigmatic interpretative approach, its potential is seen, first of all, in the possibility of modelling the author's narrative identity by revealing the textual means of creating the author's narrative identity.

In a literary text, one of the levels of conceptually significant information deployment is its narrative structure, or the narrative scheme of the unfolding of the story, since the singularity of the way of narrating, chosen by the author, is correlated with the key principles of the representation of a story.

Summarizing what has been said above, it should be emphasized that identity could be taken for "the fact of being one" [21], that is to say the relationship that every individual has to himself and which makes him feel himself to be the same [21]. It may be that it concerns in particular those representations that a person possesses or can possess of himself, taken in "continuity and permanence" [21].

## 11.2 SOME REMARKS ON THE CONSTITUTION OF THE WRITER'S NARRATIVE IDENTITY IN MODERNIST NARRATION

By revealing the problem of narrative identity from the perspective of understanding it as a communicative construction, the focus is on the real identity and the moral foundations of understanding one's own history and existence [26]. Taking into account the interpretation of identity as a narrative construction, the constitution of the latter is "quite possible in certain

dialogical networks", where it is "conditioned by temporal structures and can be defined contextually" [26]. This is precisely the reason by which the speaking, or even narrating, subject acquires its identity in the discourses and its general understanding in the narrative [26]. In this case, the story for the writer becomes one of the possible means of constructing and understanding his own identity.

At the same time, it should not be forgotten that the narrative identity is not built solely by the self-awareness and self-perception of the author, because the writer can invent and, as a rule, introduce in his story the multiple identities of its narrator(s) or its character(s). He does this, of course, in order to create the fictional universe of his story, which is characterized by framing in time and space. It happens that, sometimes, behind the personality of the narrator / character is the author himself who wears the mask.

The principle of narrative identification of the author and the narrating subject is also called (auto-)biographical parallelism [27], because, by developing and implementing such a narrative technique, writers can resort, most often, to a realistic reproduction of their own life situation, while specifying the time and place of the action. To sum up, I would say that in "literature, the notion of writing the self aims to take into account all the gradations that lead from "autobiography" to "autofiction": in the extreme and in a caricatural way, the autobiography would ignore its part of fiction and would refer to an identifiable, permanent, unique Me; autofiction would refer, on the contrary, to an invented Self, self-created from scratch, without an umbilicus in a way" [28].

In narrative and poetological studies of the literary text, (auto-)biographical creation and production are still marked by a number of questions that remain open or controversial.

Firstly, the question should be asked of the degree of the writer's presence in the fictional space of his work, given that the (auto-)biography implies a certain distortion or transformation of events and /or actions, taken from the author's life.

Secondly, there is a lot of discussion about defining the role of the narrator who, as a purely textual construct, is not the owner of the text, but he is the one who is able to convey the intentions of the author, to embody his image of the surrounding world or to describe what haunts or worries him.

In (auto-)biographical writing, the author and the narrator form a whole. Assuming that such a narrative is one of many variants of the writer's literary identity [29], I postulate that in the French modernist narrative of a notoriously (auto-)biographical character the author's narrative identity is forged. The latter is, to a large extent, constructed by the narrative identity of the homodiegetic narrator – the novel's protagonist – who does not constitute, in this case, the writer's Alter ego in the dichotomous "Me/Other" model, but, on the contrary, introduces and verbalizes the diegesis of the very author of the text.

The narrative in the first person singular, called homodiegetic, or the autodiegetic narrative in the terminology of Gérard Genette [15], in the 20<sup>th</sup> century French novel is a response-reaction to the surrounding reality and the need of a creative person to talk about himself, his past or his

present. It is precisely the conscious refusal of the writers to follow the clearly defined principles and canons, specific to a certain genre of literary creation, which sometimes becomes a real experiment and motivates them to express themselves in a very allusive and very symbolic way in their own works.

The modernist narrative, shaped by a homodiegetic narrator, is marked by a change in the traditional code of the (auto-)biography genre and is characterized by the involvement of a large number of intertextual images or symbols. Gérard Genette, by revealing the specificities of the identity of the narrator and his direct link with the author of the text, defines the homodiegetic narrative as the text in which we witness the replacement of one narrative voice by another [15]. This does not prevent the writer from pretending, because he begins his game with his readers on the subject of his own identity and the textual elements that bear witness to it. Thus, the question of narrative identity is nothing other than the question of the degree of representation of the real life of the author in the story.

In the modernist novel, the homodiegetic narrator quite often appears not only as the narrating subject, but also as the object of the narration, which makes him a source of metanarrative judgments [30], textualized mainly in the narrative perspective of the present.

## 1.2 NARRATIVE TECHNIQUES OF THE AUTHOR'S NARRATIVE IDENTITY CONSTRUCTION IN THE 20<sup>TH</sup> CENTURY FRENCH MODERNIST LITERARY TEXT PRODUCTION (CASE STUDY OF ANDRÉ BRETON'S NOVEL "NADJA")

Taking as my starting point the idea that the modernist shaping of the narrative foresees the number of narrative techniques as unusual as they are effective, I want to consider the narrative identity of the author within the framework of the construction of surrealist narrative reality.

The fact is that in the narrative style of the French modernist author André Breton, notably in his novel "Nadja" [31, 32], the homodiegetic narrator positions himself as both the subject and the object of the narration. In addition, the subject of the story told is the writer's reflections on his self, on the world around him, on creativity as a mode of existence and self-knowledge [33].

It should also be emphasized that André Breton is more than a modernist writer, he is one of the founders of "surrealist prose" [34], the latter forming a veritable union of theoretical postulates of surrealism as an artistic doctrine and literary practices carried out within it.

In Breton's *Nadja*, it is above all the homodiegetic configurations and the Present of the Indicative which best represent the intentionality of the author; the homodiegetic narrator tending to merge the signs of the personality of the writer himself, that is to say the real elements which imply the signs of the consciousness of the author, and the object of the narration.

The novel "Nadja" [31, 32] as a surrealist narrative is characterized by a powerful authorial dominance, which is actually explained by the presence of objective signs referring to the daily reality of André Breton as a personality of the literature:



*"Le jour de la première représentation de **Couleur du Temps**, d'**Apollinaire**, au **Conservatoire Renée Maubel**, comme à l'entracte je m'entretenais au balcon avec **Picasso**, un jeune homme s'approche de moi, balbutie quelques mots, finit par me faire entendre qu'il m'avait pris pour un de ses amis, tenu pour mort à la guerre. Naturellement, **nous en restons là**. Peu après, par l'intermédiaire de **Jean Paulhan**, j'entre en correspondance avec **Paul Éluard** sans qu'alors nous ayons la moindre représentation physique l'un de l'autre" [31].*

*"The day of the first performance of **Apollinaire's Couleur du Temps** at the **Conservatoire Renée Maubel**, while **I was talking to Picasso** in the balcony during the intermission, a young man approaches me, stammers a few words, and finally manages to explain that he had mistaken **me** for one of his friends supposedly killed in the war. Naturally, nothing more was said. A few days later, through a mutual friend, **I begin corresponding with Paul Eluard**, whom I did not know by sight" [32].*

The most notorious clues to the homodiegetic narrator are the 1<sup>st</sup> person singular pronoun *je* and the 1<sup>st</sup> person plural pronoun *nous*. The latter underlines in this case the sense of plurality, thus referring to the environment of the French writer (*nous* contains "I" of the author and other people who are part of his life). I must note that the "I" of the author does not distance himself from society, but on the contrary, recognizes himself as an integral part of it. Moreover, the adverbial and independent pronouns *me*, *moi* respectively, are the deictic markers being correlated with the 1<sup>st</sup> person singular pronoun.

Such a narrative technique makes it possible to build up a story in which the real events and/or actions of the life of their author are recreated: the meeting with Picasso, the acquaintance of a young artist at the theatre during the "Couleur du Temps" d'Apollinaire, correspondence with Paul Éluard. Breton's surrealist narrative thus appears as a sort of document or chronicle setting out certain events (the first performance of "Couleur du Temps"), times and dates (the day of the first performance); all this being associated with very personal and quite intimate moments in the life of the writer. These localize events and/or actions by limiting them to the framework of a very concrete situation taken from the life of the writer.

In Breton's *Nadja*, the story appears for readers as a particular form of becoming acquainted with the detailed vision of the author's inner world and, more precisely, of his way of perceiving things. Such a very particular way of this modernist writer of composing a story is to share in a very subtle form his own associations and reflections on what life, art, true love, destiny is.

It is also important to underline that the surrealist narrative is mainly formatted on the level of the present: *un jeune homme s'approche de moi* ("a young man approaches me"), *balbutie quelques mots* ("stammers a few words"), *finit* ("manages"), which explains the situation of the narrator of speaking or commenting "here" and "now". In fact, in this context, we have a whole series of narrative segments, in which the homodiegetic narrator meditatively conveys certain events and/or actions of his life that have already taken place: *nous en restons là* ("nothing more was said"); *j'entre en correspondance avec Paul Éluard* ("I begin corresponding with Paul Eluard"). What is of great relevance is that the homodiegetic narrator does not

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summarize these events and/or actions; he relives them for the umpteenth time in the context of the present.

Nevertheless, if the homodiegetic narrator appeals to the past, the events and/or actions are presented in the perspective of the unfinished past (the Imperfect of the Indicative): *je m'entretenais au balcon avec Picasso* ("I was talking to Picasso in the balcony") or of the past which allows to express the accomplished facts whose duration is indefinite (the Pluperfect of the Indicative): *qu'il m'avait pris pour un de ses amis* ("he had mistaken me for one of his friends"). Therefore, verbs and verbal constructions in the temporal forms mentioned above express the narrator's desire to temporally represent events and/or actions in a linear way, being, however, somewhat procedural.

Before getting into the issue itself, I must note that André Breton begins his story with the rhetorical question *qui suis-je* ("who am I") by engaging, in this way, the problematic of the quest for his own identity in his novel.

Collins English Dictionary [35] defines identity as "the state of having unique identifying characteristics held by no other person or thing" [35]. In this context, I might suppose that the formula *who am I* implies the textual realization of what constitutes or could constitute the real dilemma for the writer on the path of questioning his "me":

*"Qui suis-je? Si par exception je m'en rapportais à un adage: en effet pourquoi tout ne redeviendrait-il pas à savoir qui je "hante"? Je dois avouer que ce dernier mot m'égare, tendant à établir entre certains êtres et moi des rapports plus singuliers, moins évitables, plus troublants que je ne pensais. Il dit beaucoup plus qu'il ne veut dire, il me fait jouer de mon vivant le rôle d'un fantôme, évidemment il fait allusion à ce qu'il a fallu que je cessasse d'être, pour être qui je suis. < ... > Il se peut que ma vie ne soit qu'une image de ce genre, et que je sois condamné à revenir sur mes pas tout en croyant que j'explore, à essayer de connaître ce que je devrais fort bien reconnaître, à apprendre une faible partie de ce que j'ai oublié" [31].*

*"Who am I? If this once I were to rely on a proverb, then perhaps everything would amount to knowing whom I "haunt". I must admit that this last word is misleading, tending to establish between certain beings and myself relations that are stranger, more inescapable, more disturbing than I intended. Such a word means much more than it says, makes me, still alive, play a ghostly part, evidently referring to what I must have ceased to be in order to be who I am. < ... > Perhaps my life is nothing but an image of this kind; perhaps I am doomed to retrace my steps under the illusion that I am exploring, doomed to try and learn what I should simply recognize, learning a mere fraction of what I have forgotten" [32].*

In the narrative shaping of the fragment in question, the homodiegetic narrator is actualized through the rhetorical question *who am I*, as well as a series of associations and metaphorical images, notably *des rapports plus singuliers, moins évitables, plus troublants* ("relations that are stranger, more inescapable, more disturbing"); *le rôle d'un fantôme* ("a ghostly part"); *ma vie ne soit qu'une image de ce genre* ("my life is nothing but an image of this kind"). It is exactly in the narrative identity of the existence of the narrator that the identity-idem and the identity-ipse of

the writer are formed and defined. This is implied by the denotes and connotes of textual units such as the verb *être* v.i. ("to be"): "if something is, it exists" [35], the nouns *fantôme* n.m. ("ghost"): "the spirit of a dead person that someone believes they can see or feel" [35], *vie* n.f. ("life"): "state of being alive, especially when there is a risk or danger of them dying" [35].

I would say that in the narrative segment above we find out the traces of the self-awareness by the author, the process being accompanied by the constant internal struggle (*existence/non-existence*), the feeling of imperfection (*life as simulacrum*), and the bifurcation of thought or even the splitting of personality (*me – ghost / illusion*).

The ideas of internal struggle and human imperfection are also verbalized in Breton's surrealist narrative by verbal constructions with the semantics of "*resignation*": *il me fait jouer* ("he makes me play") and *que je sois condamné à revenir sur mes pas* ("I am doomed to retrace my steps"). Depending on the denoted meanings of the conceptual dominants *contrainte* n.f. ("constraint"): "something that limits or controls what you can do" [35] and *resignation* n.f. ("resignation"): "the acceptance of an unpleasant situation or fact because you realize that you cannot change it" [35], I come to the conclusion on the implicit deployment of the idea of the loss of the limits of one's self and, consequently, the limits of reality, which could explain the increased desire of the author to find himself, to become aware of himself as well as his place in the surrounding world.

The metaphors *il me fait jouer de mon vivant le rôle d'un fantôme* ("makes me, still alive, play a ghostly part") to say ***I'm only a ghost / an illusion*** and *ma vie ne soit qu'une image de ce genre* ("my life is nothing but an image of this kind") to suggest that ***my life is a simulacrum*** conceptualize the process of becoming aware of one's identity, the process of searching for the meaning of life as well as one's own place in such an absurd and imperfect world.

I presume that one of the relevant features of the 20<sup>th</sup> century French modernist discourse is the suggestive tonality of the narrative, the latter tending to "condense meaning" [36] and not be too saturated with events and/or actions. Such a "compression" of meaning [36] does not only result from the reduction of the eventual or from the erasure of one of the traditional narrative models in the classical narrative (the narrator ≠ character :: narrator = character). What counts, in this case, is the union in the same category of narrative voice elements involving the consciousness of the author and the object of the narration.

In order to better understand the narrative techniques that Breton used in creating his own world, I would like to point out that the novel "Nadja" [31, 32] could be divided into three parts. The first represents the French writer's reflections on himself and has the most pronounced self-communicative character. The second part is reminiscent of a diary because it sets out the author's impressions following his encounters with the heroine of the novel. The third part is described by literary critics as "a lyrical appeal" [33] and is dedicated to another woman, Suzanne.

The singularity of Breton's story is created thanks to the author's narrative technique of resorting to intermedial mechanisms in the deployment of the narrated story. It is about "the possibility of creating new concepts or meanings not only through vocables, but also thanks to other

semiotic codes, in particular visual or audible ones, which, finally, are able to form a real unity at the level of authorship strategies, used in literary production" [37].

It should be noted that all the narrative segments of the surrealist story in Breton's narration are intertwined and completed by images, in particular photography. By combining with the word, the latter lend themselves perfectly to constructing a story with a high degree of authenticity, on the one hand, and probability, on the other, which is also explained by a large viewer potential. Such a narrative technique is called "the convergence of artistic genres" [38]:

*"Le 4 octobre dernier, à la fin d'un de ces après-midi tout à fait désœuvrés et très mornes, comme j'ai le secret d'en passer, je me trouvais rue Lafayette <...>. Tout à coup, alors qu'elle est peut-être encore à dix pas de moi, venant en sens inverse, **je vois une jeune femme**, très pauvrement vêtue, qui, elle aussi, me voit ou m'a vu. Elle va la tête haute, contrairement à tous les autres passants. **Si frêle** qu'elle se pose à peine en marchant. **Un sourire imperceptible** erre peut-être sur son visage <...>."*

*Je la regarde mieux. Que peut-il bien passer de **si extraordinaire** dans ces yeux? **Que s'y mirent-ils à la fois obscurément de détresse et lumineusement d'orgueil?** C'est aussi **l'énigme** que pose le début de confession que, sans m'en demander davantage, avec une confiance qui pourrait (ou bien qui ne pourrait?) être mal placée elle me fait" [31].*

*"Last October fourth, toward the end of one of those idle, gloomy afternoons I know so well how to spend, I happened to be in the Rue Lafayette <...>. Suddenly, perhaps still ten feet away, **I saw a young poorly dressed woman** walking toward me, she had noticed me too, or perhaps had been watching me for several moments. She carried her head high, until everyone else on the sidewalk. And she looked as delicate she scarcely seemed to touch the ground as she walked. **A faint smile** may have been wandering across her face <...>."*

*I took a better look at her. What was **so extraordinary** about what was happening in those eyes? **What was it they reflected – some obscure distress and at the same time some luminous pride?** And also **the riddle set** by the beginning of a confession which, without asking me anything further, with a confidence which could (or which could not?) be misplaced, she made me" [32].*

The homodiegetic narrator, behind whom is the author himself, shares with the reader all that he feels at a given moment through the use of the number of verbalized images: *si frêle* ("delicate"); *un sourire imperceptible erre sur son visage* ("a faint smile may have been wandering across her face"); *s'y mirent-ils à la fois de détresse et d'orgueil* ("they reflected – some obscure distress and at the same time some luminous pride") sketching the portrait of a woman. In this context, the descriptions made with so much scruples and so much authenticity refer to photographs being the set of techniques that make it possible to record a subject in a fixed image. It is precisely these observations fixed in a timed way that give even more relief to the surrealist narrative reality created by the French writer.

I must emphasize that the surrealist narrative abounds in symbolism and its language is very figurative, which could be explained in terms of the asymmetrical relationships that exist

between textual units. Consequently, in the fragment under consideration, we notice the true "dissonance" [33] that appears following the simultaneous coexistence in the same context of concepts that are distant and close at the same time (*à la fois obscurément de détresse* "some obscure distress" and *lumineusement d'orgueil* "and at the same time some luminous pride"). The union of the adverbs *obscurément* ("obscure") and *lumineusement* ("luminous") in their contradicting denoted meanings ("gloomy, dark, clouded, or dim" [35] and "giving off light; shining; bright" [35] respectively) as well as the highlighting of the primary meaning of the noun *détresse* n.f. ("distress"): "a state of extreme sorrow, suffering, or pain" [35] by the adverb *obscurément* adv. ("obscure") allowed the author to create and visualize a very delicate and very sensory portrait of a woman.

I would say that the analysed textual units indeed form and deploy the semantic space of "the unconscious of the author", this one being moreover implied by the textual unit *énigme* n.f. ("riddle"), which, in its primary meaning, designates "a person or thing that puzzles, perplexes, or confuses; enigma" [35].

By its secondary meaning, this textual unit brings to the fore the universe of feelings and dreams of the author, even of all that is desired and can, possibly, occur.

By erasing the border between *the real* (images and photographs) and *the unreal, the super-natural* (desires and associations that arise during the search for perfection), and the surrealist narrative in Breton's *Nadja* is constructed via other semiotic codes than the verbal one. I am talking, above all, of the visual and pictorial codes, which, strung on a single axis, act as a whole, while each keeping its potential and its autonomy.

Thanks to *the montage narrative technique*, the photograph and the images do not repeat the text but rather play the role of parallel and similar recursion, which makes it possible to understand the whole verbal code of the work, especially its figurative language designating and developing surrealist narrative reality. In the fragment quoted above, the last is filled with a particular symbolism and a series of surprising images which are mainly formed by figures and tropes such as the oxymoron *que s'y mirent-ils obscurément de détresse et lumineusement d'orgueil* ("what was it they reflected – some obscure distress and at the same time some luminous pride"), or else the metaphor *un sourire imperceptible erre sur son visage* ("a faint smile may have been wandering across her face") illustrating the asymmetrical relationship between the linguistic units.

If we take a look at the quoted metaphor, we will see that there coexist elements designating very close notions, given the secondary meaning of the adjective *imperceptible* adj. ("faint"): "lacking clarity, brightness, volume" [35], and the verb *errer* v.intr. ("wander"): "to walk around there in a casual way, often without intending to go in any particular direction" [35]. In fact, the semantic meaning of the adjective seems to extend into the verb, while the latter in combination with the adjective does not change: it is neither amplified nor acquires any other repercussion.

The montage narrative technique, based on the cinematic effects of the event and/or the parallel or crossed action, combines with the visualized images and subjective associations, and thus,

erases the border between the real world (photographs and images) and fictitious / unreal world, which explains, in turn, the verbalization of the idea of the irrational search for perfection in the world of the French writer.

As a result, I would deduce that the surrealist narrative is constructed through the elements of the narrative technique called *the convergence of artistic genres*, being possible thanks to the use of *montage narrative technique*, which, due to the variety of images created in the text and a large number of visualizations, leaves the reader confused and bewildered. In addition, the surrealist narrative brings real places and/or events to the fore through the imaginary, the hypothetical or the simulated. It is, in this case, the reproduction of what is objective through the subjective.

The montage narrative technique and the first-person singular narrative, as well as the flow and rapid change of visualized subjective images and associations in combination with the cinematic objective elements can be taken for the mechanisms of the expression of the "me" of the writer by introducing the concept of his self-identification in the pages of his novel.

It is precisely thanks to the narrative techniques mentioned above that in his surrealist story André Breton erases the border between the real world and the fantastic, even unreal or simulated world:

- the first is built and unfolds via photos and images. These, being very closely linked to the personality of the writer himself, contain information about the life, entourage and friends of the author and therefore reveal the peculiarities of perception and understanding of the surrounding world of Breton;
- the second, on the other hand, is based on the idea of the irrational and sometimes painful search for perfection or the ideal.

## CONCLUSION

After having studied the reference works on the issue of narrative identity, I would like to assume that the question of self-constitution still arouses great interest among scientists and enters, nowadays, in the paradigm of multidisciplinary research.

I could define André Breton's surrealist narrative in terms of the mental construction of authorial identity, created in the narrative space of the analysed novel and being verbalized using a whole series of narrative tools as well as means of expressiveness which, all together, form the singularity of the individual style of the French author.

The surrealist narrative in Breton's *Nadja* is, therefore, composed of elements from the convergence of artistic genres, including the montage narrative technique which, thanks to the fluidity and change of images and highly subjective author associations visualized in combination with photographs, becomes a means of expressing the self, that is, the narrative identity of the writer. The modernist novel, based on a large number of (auto-)biographical elements, creates the narra-

tive identity of the author, being constructed by the narrative identity of the narrator as the main character of the novel who verbalizes the self of the writer.

In the formatting of the French modernist narrative, I was also able to reveal a tendency towards hyperrealism which becomes very noticeable especially when the writer describes the narrated objects through carefully chosen details so that we obtain very multifunctional descriptions. The lexical, syntactic and figurative originality of the modernist narrative is also forged as a result of the conciseness of the style as well as the expansion of the symbolic space of the surrealist reality, being activated thanks to the presence of the number of iconic signs that are relate to the personality of the author.

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## COGNITIVE AND RHETORIC MODELLING OF POLITICAL METADISOURSE: A COMPARATIVE STUDY OF B. JOHNSON'S AND V. ZELENSKY'S ADDRESSES TO THE UK AND UKRAINIAN PARLIAMENTS CORRESPONDINGLY

Yaroslava Gnezdilova

### ABSTRACT

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The research indicates the interrelation between such terms as "political discourse", "mass-media discourse", "rhetoric discourse" and "public speeches". The article explains and compares the stages and the schemes of English and Ukrainian political metadiscourse formation; consequently, it identifies "cognitive and rhetoric model of political (meta)discourse" as multilevel scheme which represents both "intradiscourse and extradiscourse relations", realized vertically and horizontally correspondingly. It distinguishes two stages of cognitive and rhetoric modelling: a cognitive and a rhetoric blocks. Notably, a cognitive block comprises a static constituent, which marks the chain of such cognitive operations as intention, target and language means selection, achieved through the prism of metapragmatic awareness with its mental, emotional and social factors; and a dynamic one represents the choice of cognitive, stylistic and metadiscourse devices. The article confirms that the strategic use of those devices results in a well-built persuasive speech which evokes co-thinking, co-feeling and co-acting, causing that rhetoric effect.

### KEYWORDS

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Political (meta)discourse modelling, rhetoric (emotional / social / mental) influence, stylistic / cognitive / metadiscourse devices, public speaking, persuasion.

"Political discourse" is, in terms of Dijk, T. [1], an ambiguous notion, and, consequently, it is defined in various ways, i.e.:

- a) as a type of interaction, mainly a conflict one [2];
- b) as both political communication and rhetoric [1, 3];
- c) as a dominant metaphoric discourse [4], close to media one [1];
- d) as a variety of public discourse [1], which includes both (mass)media and rhetoric ones.

Therefore, politics and media create nowadays one mass-media political space that is a specific platform where political actions are performed and social opinion is formed, where one competes for the control over the people's reactions on the political decisions and processes, over the possibility to interpret some political events. The latter is realized via various political genres, used by the politicians to influence the society. Traditionally, political genres are classified within such criterion as the form of speech, i.e., oral vs written or monologue vs dialogue.

Political dialogues or talks about politics are typical of media discourse and include debates [1, 5], interviews with politicians [5, 6], talk shows, programmes or interactive shows [7–9]; whereas political monologues mostly represent institutional communication and, except political adverts and propaganda, are introduced by different types of political rhetoric, namely, political speeches [10]. Political speeches differ in the event periodicity (cyclic / ritual, calendar / current, spontaneous), as well as in the nature of intention (ritual / epideictic / phatic, informative etc.) [11]; consequently, they include announcements, slogans, introducing and closing-up speeches, promotional, campaigning, mass-meeting / rally, parliamentary, diplomatic, inaugural, anniversary, dedicational, memorial, congratulatory, persuasive, motivational / inspirational etc. It is the political persuasive and inspirational speeches that are in the focus of this article.

Thus, the **objective** of this research, i.e. cognitive and rhetoric metadiscourse modelling of political speeches, is achieved by fulfilling the following **tasks**:

- (i) to specify the rhetoric influence of political metadiscourse;
- (ii) to build a cognitive and rhetoric model of political metadiscourse;
- (iii) to compare its realizations in the English and Ukrainian languages.

The *object* of the research is English and Ukrainian political metadiscourse, while its *subject* is their cognitive and rhetoric models.

The **research materials** are limited here to (i) President of Ukraine Volodymyr Zelenskyy's address to the Parliament of Great Britain (8 March 2022) [12] and (ii) Prime Minister Boris Johnson's address to the Ukrainian Parliament (3 May 2022) [13]. Such a choice of a case study material has been made due to its "comparability" or "comparative validity" as, firstly, both speeches were pronounced within one and the same time period; secondly, they are similar thematically, both referring to the Ukrainian-Russian war; then, they mirror each other in an addresser-addressee perspective, i. e., the speaker is the head of the country (Prime Minister and President) and the audience is the MPs of the Parliament; and, finally, these two speeches are closely knit and resemble an address and its reply. This research has been performed within the metacommunicative and manipulative modelling **methodology**, well described in the doctoral thesis [14], due to which the cognitive and discourse model of manipulative metacommunication – defined as a scheme that reflects both manipulative and metacommunicative interaction – was built in accordance with a few specified steps, aimed at identifying its (i) static constituents, (ii) dynamic constituents, and (iii) metadiscourse characteristics. Yet, if one takes into account that political speeches are under study here with the focus on their rhetoric influence and metadiscourse characteristics, then it seems logical to transform the aforementioned model into a cognitive and rhetoric model of political metadiscourse (**Fig. 3.2.1**). It should also be noted that cognitive and rhetoric models of political discourse have long been investigated by Lykina, V. [15] within the methodology of cognitive and rhetoric mediadiscourse analysis, developed by Potapenko, S. [16], but, firstly, in reference to concept DEMOCRACY only and, secondly, beyond its metadiscourse characteristics.

Political discourse has now turned into an effective tool of influence due to functional entity of its three main inherent components: propositional (informative / cognitive), social (metadiscourse)

and influential (rhetoric). As a matter of fact, they mark three main theories that build the conceptual background of political rhetoric, that is, the persuasive theory [17], metapragmatics [18, 19] and the theory of influence [20] or force [21].

The presentation of cognitive information is closely connected with "rhetoric influence" as noted by Golodnov, A. [22]. The latter was singled out as an outcome of studying rhetoric within the persuasive theory. Consequently, modern rhetoric is being viewed as new rhetoric which combines social communication and specific mental and speech influence on listeners in some communicative situation in order to promote the recipient to some post-communicative activity [22].

At the same time, rhetoric influence is intertwined with metadiscourse via metapragmatic awareness [14, 19, 23]. Firstly, rhetoric influence presupposes the sequence of actions, different in their nature, i.e., mental (cognitive) when the speaker supports co-thinking, as a result, the addressee agrees with his / her point of view; emotional when the speaker tries to influence on the addressee's emotional state in order to evoke co-feeling; social when the speaker inspires the addressee to some co-acting. Secondly, metadiscourse rhetoric is based on solidarity; the latter includes strengthening social relations, creating the atmosphere of trust between the interlocutors or psychological unison etc. And finally, political metadiscourse as a "platform monologue" [24] is characterized as stereotypic, ritualized, formal, standardized, time regulated, prepared in advance, monosubjective and one-sided in expressing one's viewpoint, mass addressing, socially meaningful, both sophisticated and comprehensive, both rationally persuasive and emotionally attractive.

So, political speeches are, in fact, metapragmatic in their influence which is additionally proved by the research focuses on the strategic use of metadiscourse devices in political communication, e.g., metacommunicative stimulating questions and metacommunicative replies [18], salutations [25], speech acts expressing gratitude [7], rhetoric reconstructions [26], strategic maneuvering [6], lexical and morphosyntactic markers expressing (un)certainty [27], ironic structures [9], modal, temporal, space, coherent discourse markers, the use of personal pronouns *we / our / us*, active and passive structures [1, 5, 28] etc.

An attempt to highlight rhetoric influence and metadiscourse characteristics of political speeches results in schematizing political metadiscourse via its cognitive and rhetoric model (**Fig. 3.2.1**).

So, cognitive and rhetoric model of political metadiscourse, as well as the aforementioned cognitive and discourse model of manipulative metacommunication, consists of two components: static and dynamic. But it is where the different starts. The **static component**, which actually constitutes the **cognitive block** of the model, includes not only the speaker's intention, the target of the speech and the ways of its realization, but also metapragmatic awareness (with its mental, emotional and social factors) of both the speaker and the listeners. In fact, the speaker's and the listeners' metapragmatic awareness should, at least partially, overlap, so the main task of the speaker is to foresee what language means to use to persuade the listeners logically, to touch them emotionally and to promote them to act afterwards. So, metapragmatic awareness equals background information and knowledge shared by both sides.

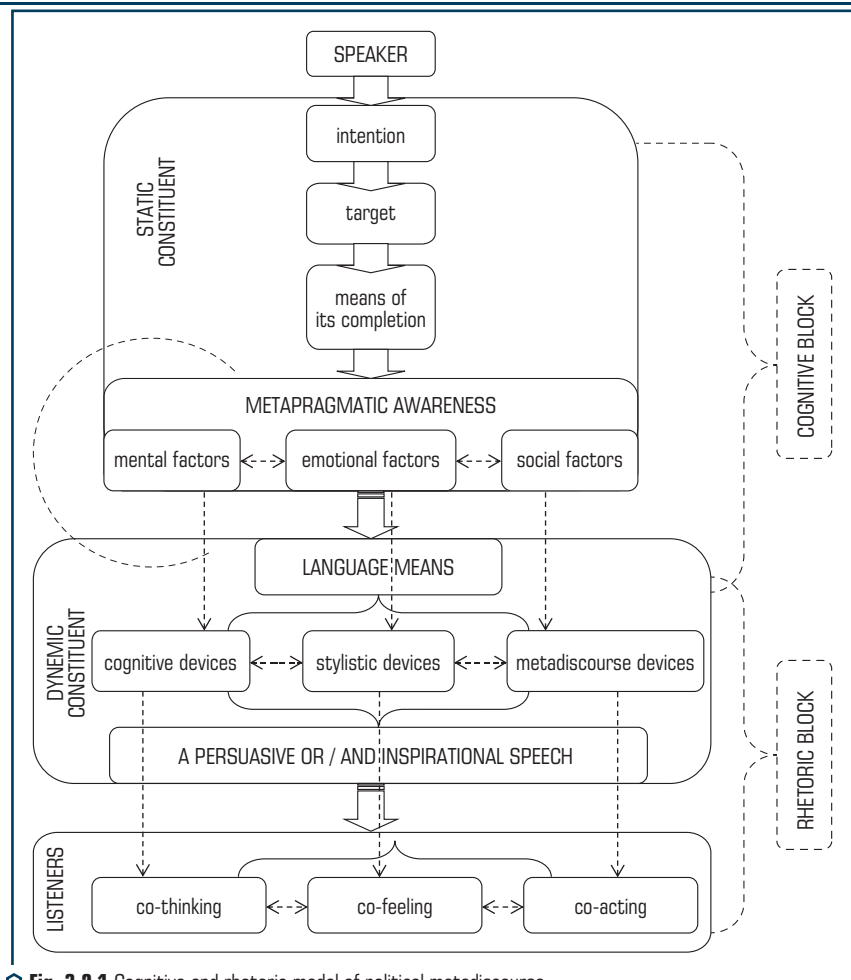


Fig. 3.2.1 Cognitive and rhetoric model of political metadiscourse

The **dynamic component**, which makes the **rhetoric block**, is reliant on the speech behaviour of the speaker who, as a politician, possesses a high level of communicative competence and is professionally connected with public speaking; moreover, his/her speech is a decisive factor in creating his/her image. Yet, speaker's speech behaviour depends on the received results during the information analysis within the metapragmatic awareness of the speaker about the mass-addressee; consequently, the speaker focuses not on some individual characteristics of the listeners, but their social features typical of the group, i. e., in accordance with the occupation,

likes and dislikes, expectations, location, etc. Though mass and heterogeneous, the addressee remains generalized and specified.

The metapragmatic awareness includes the speaker's experience, norms and registers of communication, possible (emotional) reactions of the audience. It is used by the speaker as a basis for making an effective and efficient speech, the effectiveness of the latter being checked via the impact it causes on the audience and, consequently, its feedback in the form of some laugh, applause etc. And it brings us to the techniques of influence (the choice of which is also regulated by metapragmatic awareness), that deal with persuasion, as well as the most accurate language means the speaker selects to create a speech that motivates the audience. Those carefully and strategically chosen language means are rhetorical devices which include stylistic devices (phonetic, semantic, and syntactic), cognitive (conceptual metaphors and stereotypes) and metadiscourse devices (sentential adverbs, metabasis, metanoia, rhetorical questions, meta-means, citations, an example / a story etc. [14, 29].

Finally, let us highlight which "meta" characteristics are realized in this model of political discourse. And here we come to what is explicit and what is implicit if we take its meta-level. On the one hand, it is explicitly seen via, firstly, metapragmatic awareness; secondly, metadiscourse devices, and finally, an outcome with co-thinking, co-feeling and co-acting. On the other hand, the implicit meta-level is perceived via "intradiscourse relations", realized vertically, as well as "interdiscourse relations", realized horizontally: mental factors > cognitive devices > co-thinking; emotional factors > stylistic devices > co-feeling; and social factors > metadiscourse devices > co-acting.

## 2.1 COGNITIVE AND RHETORIC MODEL OF V. ZELENSKY'S ADDRESS TO THE UK PARLIAMENT

Now, let us see how the cognitive and rhetoric model of political metadiscourse is realized in Zelenskyy's speech [12] (**Fig. 3.2.2**).

President of Ukraine Volodymyr Zelenskyy (the speaker) addresses Mr Speaker, Prime Minister, MPs, lords and the people of the UK, yet specifying the people of Great Britain (the listeners), with the call for support – the target of the speech (the **static component**), outlined in its end (*З вашою підтримкою, за яку ми вдячні і на яку ми дуже розраховуємо* [With your support, for which we are grateful and on which we rely]). V. Zelenskyy reaches that goal via carefully built speech (the **dynamic component**), the positive effect of which is achieved by influencing the listeners on mental, emotional and social levels (*see factors in metapragmatic awareness*) with emotional influence as a dominant one.

"**Mental**" influence is realized via **cognitive devices**, meant to highlight the global problems the whole world fights against: nazism (*коли нацисти готувалися розпочати битву за вашу велику державу* [when the Nazis were preparing to start the battle for your great power, the battle for Britain]; *Це місце, де нацисти стратили 100 тисяч людей у роки Другої світової війни* [This is the place where the Nazis executed 100,000 people during World War II]), genocide (*І це геноцид*

[This is genocide]), terrorism (*У світ почав розуміти, що це терор проти всіх* [And the world began to understand that this is terror against all]). *Це великий терор* [This is a great terror]. *Україна, яка рятує людей попри терор окупантів* [Ukraine that saves people despite the terror of the invaders]; *державо-терорист* [the terrorist state]); and moral values and the principles of democracy that every civilized society fought for but which are not followed by the aggressor: *humanity* (*ми не втратили гідності. І не знущалися над ними. Ми ставимося до них, як до людей. Бо ми залишилися людьми* [we have not lost our dignity. We didn't abuse them. We treat them like people. Because we remained human]); *бомби на будинки, на школи, на лікарні* [bombs on houses, on schools, on hospitals] <...> *на Бабин Яр* [Babyn Yar] <...> *навіть церкви* [even the churches]; *Вони не знають святого й великого* [They do not know the holy and great as we know]; *померла дитина. Від зневоднення* [a child died. Died of dehydration] <...> *Я думаю, всі чують: там у людей немає води* [I think everyone hears: people don't have water there!] <...> *вбито 50 дітей* [50 children were killed]), *safety* (*І тому гарантії безпеки у Європі треба будувати з нуля* [That is why security guarantees in Europe must be built from scratch]), *justice* and international criminal responsibility (*І це дало нам упевненість: за всі злочини, за всі ганебні накази все ж таки буде відповідальність. Міжнародного суду або української зброї* [And this gave us confidence: for all crimes, for all shameful orders there will still be responsibility before the International Court or Ukrainian weapons]), *freedom* (*Яка захищає свободу попри удари однієї з найбільших армій світу* [Defends freedom despite the blows of one of the world's largest armies]). All this is targeted to evoke **co-thinking** via such requests as *Посиліть санкції проти державо-терориста. Визнайте її нарешті державою-терористом. Знайдіть спосіб зробити безпечним наше українське небо* [Increase sanctions against the terrorist state. Recognize it as a terrorist state finally. Find a way to make our Ukrainian sky safe].

"Emotional" influence is realized via various **stylistic devices**, i. e., repetition ("*великий / велич* [great / greatness]" repeated 17 times, "*бомби* [bombs]" repeated 6 times), anadiplosis (*Я хочу розповісти вам про наші 13 днів. 13 днів міцної війни, яку ми не розпочинали й не хотіли* [I want to tell you about our 13 days. 13 days of fierce war, which we did not start and did not want]); *показало світу, хто є хто. Хто великі люди, а хто* [showed the world who is who. Who are great people and who are] <...>; з вашою допомогою, допомогою *цивілізації великих країн* [with your help, with the help of the civilization of great countries]), anaphora (*Яка захищає свободу попри удари однієї з найбільших армій світу. Яка обороняється попри відкрите небо* [Defends freedom despite the blows of one of the world's largest armies. Defends despite the open sky]); *Ми не здамося – Ми підемо до кінця – Ми будемо боротися – ми будемо захищати нашу землю, хоч би якою була ціна – Ми будемо битися – І ми не здамося* [We shall not give up and shall not lose! – We shall go the whole way – We shall fight – we shall defend – whatever the cost may be – And we shall not surrender!]; з вашою допомогою [with your help] <...> з вашою підтримкою [With your support]), antithesis (*13 днів міцної війни, яку ми не розпочинали й не хотіли. Але ведемо* [13 days of fierce war, which we did not start and did not want. But we are waging it]; *Хто великі люди, а хто – просто звірі*

[Who are great people and who are just savages]; Замість 50 всесвітів, які могли б жити, але вони їх забрали [Instead of 50 universes that could live, they took them away]), gradation / climax (Так, що всі прокинулися – ми, діти, всі ми, живі люди, вся Україна. І відтоді не спить [So that everyone woke up – we, the children, all of us, living people, all of Ukraine. And we haven't slept since]); Ми усвідомили: українці стали героями. Сотні тисяч людей. Цілі міста. Діти, дорослі – всі [We realized: Ukrainians became heroes. Hundreds of thousands of people. Entire cities. Children, adults – all]), but most characteristic here is parcelling (До всіх людей Великої Британії. Великого народу. З великою історією [I am addressing all the people of the United Kingdom, a country with a big history. Great people. With a great history]; З великою мрією. І великою боротьбою [With a great dream. And a great struggle]; Ане ведемо [But we are waging it]; Ми всі стали до зброї. Ставши великою армією [We all took up arms becoming a large army]; І ми відчули силу. Велику силу нашого народу, який до кінця гнатиме окупанта [And we felt the power. Great power of our people who will persecute the invader to the end]; На третій день російські війська не ховаючись били просто по людях, по житлових будинках. Артилерією. Авіабомбами [On the third day, Russian troops openly fired at people and apartment buildings without hiding. Used artillery, air bombs]; На п'ятий день терор проти нас уже був відвертим. Проти міст, проти маленьких містечок. Зруйновані райони. Бомби, бомби, бомби, знову бомби на будинки, на школи, на лікарні. І це геноцид. Який не зламав нас. Мобілізував кожного й кожну з нас. І дав нам відчуття великої правди [On the fifth day, the terror against us has already become outright. Against cities, against small towns. Ruined districts. Bombs, bombs, bombs, again bombs on houses, on schools, on hospitals. This is genocide. Which did not break us. It mobilized each and every one of us. And it gave us a sense of great truth] etc.); and **figures of speech**, i. e., epithets (Великої(-ого/ою/у/ї/їй) Британії / народу / історією / країни / мрії / боротьбою / державою / армією / силу / правди / люди / терор [Great Britain / people / history / country / dream / fight / state / army / power / truth / terror], російський(-і/их/ими/е) корабель / ракети / ракет, літаків, гвинтокрилів / танки / військами / вторгнення [Russian ship / cruise-missiles / aircraft / helicopters / tanks / forces / invasion], міцної війни [fierce war], героїчні прикордонники [heroic border guards], ганебної(-ї) війни / накази [shameful war / orders], беззбройні українці [unarmed Ukrainians], окупованих містах [the occupied cities], українське(-ої) небо / зброї [Ukrainian sky / weapons]), metaphors (вбито 50 дітей > 50 великомучеників > 50 всесвітів [50 children were killed > 50 great martyrs > 50 universes]), comparisons / simile (як до людей [like people], найбільший у Європі [the largest in Europe], однієї з найбільших армій світу [one of the world's largest armies]), tautologies (маленьких містечок [small towns]), hyperbola (коли полонених ми вже почали брати десятками [when we have already begun to take dozens of prisoners]; Зупиняючи бронетехніку голіруч [Stopping armored vehicles with bare hands]), euphemism / paraphrase (Так міцно, як не можна сказати в парламенті [As firmly as one cannot say in the parliament]). All this is targeted (i) to strengthen the "mental influence" and the key ideas of the speech, highlighted above; and (ii) to evoke **co-feeling** via such requests as Зробіть те, що ви можете. Те, що ви повинні [Do what you can. Do what you have to].



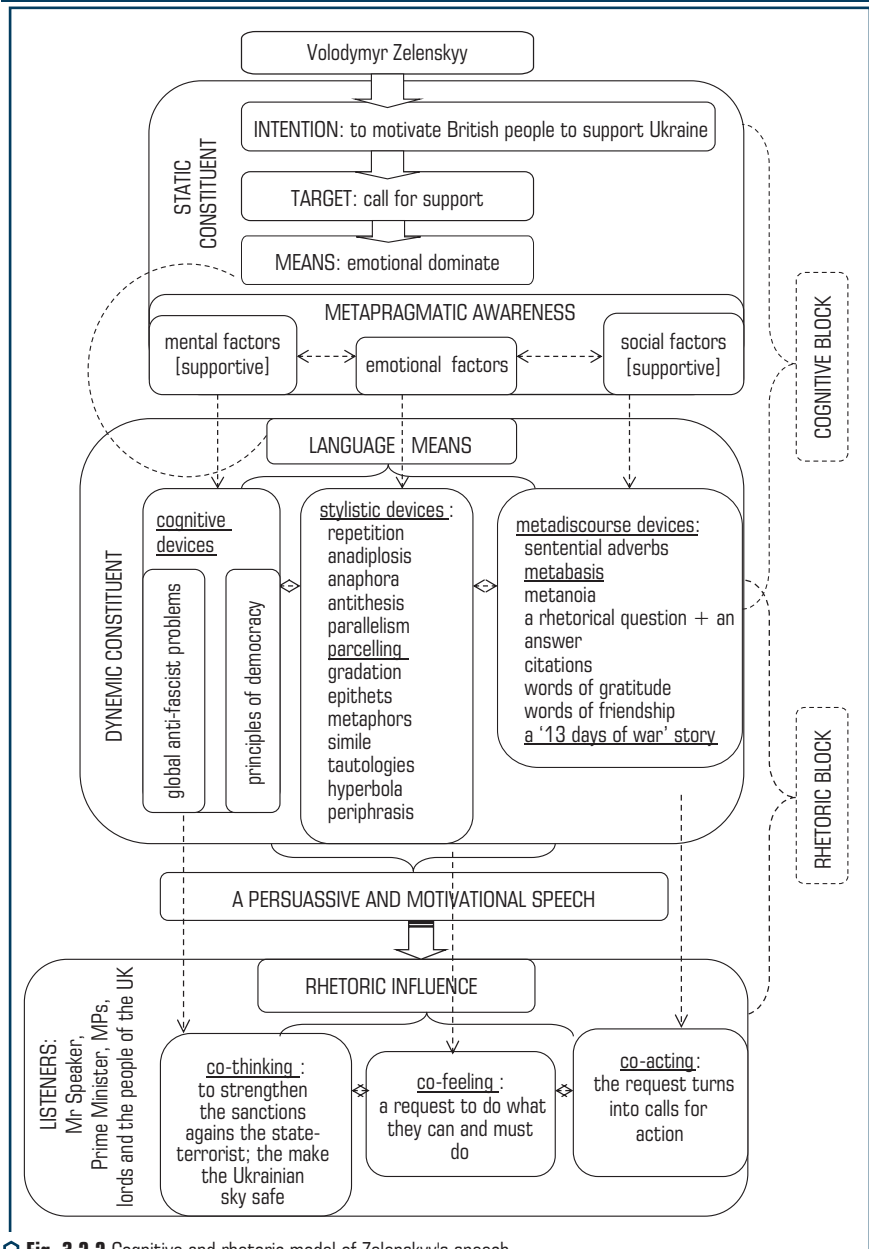


Fig. 3.2.2 Cognitive and rhetoric model of Zelensky's speech

"**Social**" influence is realized via **metadiscourse devices**, i. e., sentential adverbs (*На десятий день беззбройні українці в окупованих містах повсюдно протестували, масово* [On the tenth day, unarmed Ukrainians protested everywhere in the occupied cities]; *Очевидно, що бути. Очевидно, що бути вільними* [Obviously, to be. Obviously, to be free]; *Звичайно, з вашою допомогою, допомогою цивілізації великих країн* [Of course, with your help, with the help of the civilization of great countries]), metabasis in the form of short summarising simple sentences (*Але ведемо* [But we are waging it]; *Ставши великою армією* [becoming a large army]; *І дав нам відчуття великої правди* [And it gave us a sense of great truth]; *Це великий терор* [This is a great terror]; *Ми стали незламними* [We have become unbreakable]; *Діти, дорослі – всі* [Children, adults – all]; *Міжнародного суду або української зброї* [the International Court or Ukrainian weapons]; *Просто забрали* [They just took them away]), metanoia which weakens the declaration (*Так ми відчули це – я не хочу нікого образити – ми відчули, що альянси не діють* [That's how we felt – I don't want to offend anyone – we felt that alliances don't work]) and strengthens it (*Я думаю, всі чують: там у людей немає води!* [I think everyone hears: people don't have water there!]); a rhetorical question ("Бути чи не бути?" – ви добре знаєте це шекспірівське питання ["To be or not to be?" – You know this Shakespearean question well]) with an answer (*13 днів тому це питання ще могло прозвучати про Україну. Але зараз – уже ні* [13 days ago, this question could still be raised about Ukraine. But not now]); a citation of Churchill, W. (*І де, як не тут, нагадати вам слова, які Велика Британія вже чула. І які знову актуальні. Ми не здамося й не програємо. Ми підемо до кінця. Ми будемо боротися на морях, будемо битися в повітрі, ми будемо захищати нашу землю, хоч би якою була ціна. Ми будемо битися в лісах, на полях, на узбережжях, у містах і селах, на вулицях, ми будемо битися на пагорбах...* [And if not here, where should I remind you of the words that Great Britain has already heard. And which are relevant again. We shall not give up and shall not lose! We shall go the whole way. We shall fight in the seas, we shall fight in the air, we shall defend our land, whatever the cost may be. We shall fight in the woods, in the fields, on the beaches, in the cities and villages, in the streets, we shall fight in the hills]) and separately introduced and implemented modification of that citation (*І я хочу від себе додати: ми будемо битися на териконах, на березі Кальміуса та Дніпра! І ми не здамося!* [And I want to add: we shall fight on the spoil tips, on the banks of the Kalmius and the Dnieper! And we shall not surrender!]), an address to Prime Minister as to his friend (*Борисе, мій друже* [Boris, my friend]), the use of "we", and words of gratitude (*З вашою підтримкою, за яку ми вдячні і на яку ми дуже розраховуємо. І я окремо вдячний тобі, Борисе, мій друже!* [With your support, for which we are grateful and on which we rely. And I am especially grateful to you, Boris, my friend!]). Moreover, there should be mentioned the logical and coherent structure of the speech, as Zelenskiy, V. describes, day-by-day, thirteen days of war, marking every passage with the corresponding metadiscourse marker (*На перший / другий / третій / четвертий / п'ятий / шостий / сьомий / восьмий / дев'ятий / десятий / одинадцятий / 12й / 13-й день...* [On the first / next / third / fourth / fifth / sixth / seventh / eighth / ninth / tenth / eleventh / 12<sup>th</sup> / 13<sup>th</sup> day]). All this is targeted to evoke **co-acting** via a final request (*До чого зобов'язує велич вашої держави і вашого народу* [Do what the greatness of your state and your people obliges to]), which, actually, intensifies the previous ones and turns the request into calls for action.

## 2.2 COGNITIVE AND RHETORIC MODEL OF PRIME MINISTER BORIS JOHNSON'S ADDRESS TO THE UKRAINIAN PARLIAMENT

Let us consider how the cognitive and rhetoric model of political metadiscourse is realized in Johnson's speech [13] and compare it with the previous one (**Fig. 3.2.3**).

Prime Minister of UK Boris Johnson (the speaker) addresses President Zelenskyy, Mr Chairman, members of the Verkhovna Rada (the listeners) in reply to announce support and express solidarity of Great Britain – the target of the speech (the **static component**). Johnson, B., as well as Zelenskyy, V., achieves that goal via carefully built speech (the **dynamic component**), the positive effect of which is carried out by influencing the listeners on mental, emotional and social levels (*see* factors in metapragmatic awareness), yet emotional influence here is supportive. If Zelenskyy's target is to draw sympathy and, as it was said above, emotional influence prevails in his speech; consequently, stylistic devices (especially parcelling) as well as cognitive and metadiscourse ones are used to cause emotional impact via emotional reasoning; then Johnson's speech is, first of all, persuasive, logical, and argumentative because his aim is to ensure support. Therefore, one cannot but agree that it is both influential (via cognitive devices) and expressively (via stylistic devices) supportive (via metadiscourse devices). Let us analyze the aforementioned devices used by Johnson, B. in more details.

"**Mental**" influence is realized via **cognitive devices**, meant to highlight the key points of his speech, the latter being divided into two types:

1. Supporting Ukraine, i. e., fight for freedom (*in spite of a barbaric onslaught on your freedoms; Ukraine will be free; and seen the tributes to those who had given their lives to protect Ukraine against Russian aggression; and I've seen enough about Ukrainian freedom; Ukraine would fight and Ukraine would be right; your indomitable populations turned out to protest; against the moral force of a people determined to be free; a nation fighting for its independence*), democracy (*because we are democracies, and because we have a free media, the rule of law, free elections and robust parliaments, such as your own; What he has done is an advertisement for democracy*), courage (*I salute the courage; they fought with the energy and courage of lions; terrible price that Ukrainians have paid and are paying for your heroism*), a belief in success (*Ukraine will win; Your children and grandchildren will say that Ukrainians taught the world; They will say that Ukrainians proved by their tenacity and sacrifice; that is why I believe that Ukraine will win*), glory (*you have written one of the most glorious chapters in military history and in the life of your country; This is Ukraine's finest hour, that will be remembered and recounted for generations to come*), patriotism (*the immovable object of Ukrainian patriotism and love of country*), critics on Europe's failure to prevent what has happened (*we were too slow to grasp what was really happening and we collectively failed to impose the sanctions then*), UK aid (*And I can announce today from the UK government a new package of support totalling £300 million, including radars to pinpoint the artillery bombarding your cities, heavy lift drones to supply your forces, and thousands of night vision devices etc.*).

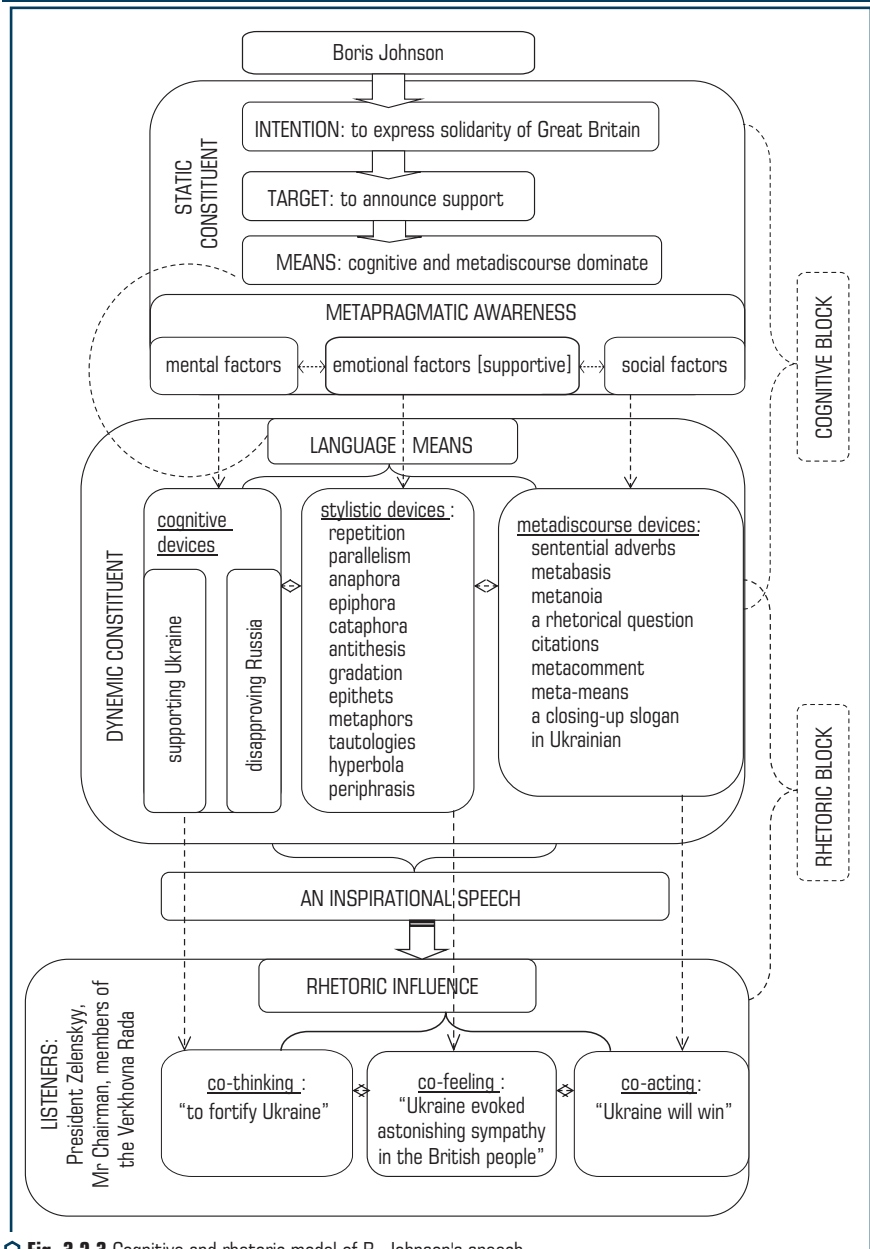


Fig. 3.2.3 Cognitive and rhetoric model of B. Johnson's speech

2. Disapproving the deeds of Russia: illegal campaign (*Putin continues with his grotesque and illegal campaign to take and hold Ukrainian soil; a barbaric onslaught on your freedoms; Putin was planning an invasion; we could see his Battalion Tactical Groups – well over 100 of them – gathering on the border*), war crimes (*And his soldiers no longer have the excuse of not knowing what they are doing. They are committing war crimes; We in the UK will do whatever we can to hold them to account for these war crimes*), atrocities (*and their atrocities emerge wherever they are forced to retreat – as we've seen at Bucha, at Irpin, at Hostomel and many other places*), miscalculation (*the Kremlin was making a fundamental miscalculation, a terrible mistake; who believed the Kremlin propaganda that Russian armour would be like an irresistible force going like a knife through butter and that Kyiv would fall within days; And today you have proved them completely wrong, every one of those military experts who said Ukraine would fall; You exposed Putin's historic folly, the gigantic error that only an autocrat can make; Putin's mistake was to invade Ukraine, and the carcasses of Russian armour littering your fields and streets are monuments not only to his folly, but to the dangers of autocracy itself*), debunking (*You have exploded the myth of Putin's invincibility; The so-called irresistible force of Putin's war machine has broken on*), critics about the regime (*Because when a leader rules by fear, rigs elections, jails critics, gags the media, and listens just to sycophants, when there is no limit on his power – that is when he makes catastrophic mistake; When an autocrat deliberately destroys these institutions, he might look as though he is strong and some people might even believe it, but he is sowing the seeds of catastrophe, for himself and for his country*). All this is targeted to "mark **co-thinking**", established in:

"We will carry on supplying Ukraine, alongside your other friends, with weapons, funding and humanitarian aid until we have achieved our long-term goal, which must be so to fortify Ukraine that no-one will ever dare to attack you again" (Johnson, 2022).

"**Emotional**" influence is realized via various **stylistic devices**, i. e., repetition like *your populations, your indomitable populations* ("mistake" repeated 5 times, "Ukraine will / must win" repeated 3 times), parallelism (*that Ukraine would fight and Ukraine would be right; And it is precisely because we understand this danger in Britain and in Ukraine – precisely because we are democracies*), anadiplosis (*and I told anyone I knew, anyone who would listen; to prevent him committing another terrible mistake Putin's mistake was to invade Ukraine*), anaphora (*you will see Ukrainian flags flying from church spires and in shop windows. You see Ukrainian ribbons on the lapels of people up and down the country; This / It is about the right of Ukrainians*), epiphora (*and you have written one of the most glorious chapters in military history and in the life of your country. <...> has broken on the immovable object of Ukrainian patriotism and love of country*), cataphora (*And today you have proved them completely wrong, every one of those military experts who said Ukraine would fall*), antithesis (*a sense of horror but also of puzzlement; that the brute force of an aggressor counts for nothing against the moral force of a people determined to be free*), including the opposition via against or versus (*It is about Ukrainian democracy against Putin's tyranny. It is about freedom versus oppression. It is about right versus*

wrong. *It is about good versus evil*); gradation / climax (*atrocities emerge wherever they are forced to retreat – as we've seen at Bucha, at Irpin, at Hostomel and many other places*); and **figures of speech**, i. e., epithets either complimenting Ukrainians (*crucial moment in history; the innocent people of Ukraine; wonderful country / city; the lovely streets of your capital; the immovable object of Ukrainian patriotism; a horrifying fact; such astonishing sympathy*) or anti-complimenting Russians (*a barbaric onslaught; his grotesque and illegal campaign; historic folly, the gigantic error; catastrophic mistakes; another terrible mistake*), metaphors (*missiles and bombs continue to rain on; Ukraine's finest hour; he is sowing the seeds of catastrophe; people left in clutches of this invader; the masters of your fate*), comparisons / simile (*like an irresistible force going like a knife through butter; they fought with the energy and courage of lions; one of the most glorious chapters in military history; the greatest feat of arms of the 21<sup>st</sup> century*), tautologies (*a fundamental miscalculation, a terrible mistake; Here in the UK, in my country*), hyperbola (*thousands of weapons of many kinds; thousands of night vision devices*), euphemism / periphrasis (*to hop as we say, although they may have used more colourful language*). All this is targeted to evoke **co-feeling**, which is explicitly illustrated below:

*"Here in the UK, in my country, you will see Ukrainian flags flying from church spires and in shop windows you see Ukrainian ribbons on the lapels of people up and down the country.*

*There are many reasons your country has evoked such astonishing sympathy in the British people"* (Johnson, 2022).

"**Social**" influence is realized via **metadiscourse devices**, i. e., sentential adverbs (*I also, I remember a sense of horror; Today, at least one Ukrainian in every four has been driven from their homes*), metabasis in the form of short summarizing simple sentences (*and that Kyiv would fall within days; and I refused to believe it; You have beaten them back from Kyiv; We cannot make the same mistake again*), including a message (*Ukraine will win. Ukraine will be free*), structurally specified with the introducing utterance (*I have one message for you today*); metanoia which strengthens the declaration (*and we could see his Battalion Tactical Groups – well over 100 of them – gathering on the border; And though your soldiers were always outnumbered – three to one it is now – they fought with*); a rhetorical question (*Do you remember they said that?*), followed by the answer Volodymyr Zelenskyy gave, used as a quote (*and he said – no thanks*); a citation of an old English proverb (*You have proved the old saying – it's not the size of the dog in the fight, it's the size of the fight in the dog – which is an old English saying*), accompanied by a metacomment on its translation into Ukrainian (*I'm not sure how well that translates in Ukrainian but you get what I'm trying to*), intensification of "Ukraine will win" via reflexives (*And I tell you why I believe you will succeed; and that is why I believe that; we know that*) and other meta-means [30] like *and I told anyone I knew, anyone who would listen; as we say; The so-called irresistible force; that will be remembered and recounted for generations to come; Your children and grandchildren / They will say that; And it is precisely because we understand this danger in Britain and in Ukraine; I know so much about the terrible price that; So no outsider like me can speak lightly about; We know what happens to; I am proud to say, I think, what Volodymyr mentioned to me in our most*

recent call, the use of temporal marker "In the coming weeks" to mark the nearest future, assumption about unrealized plans (*On a day when Putin thought he would be in charge of Kyiv*), the declaration of social relations of friendship (*we who are your friends; We in the UK will be guided by you and we are proud to be your friends*), words of gratitude (*Thank you all very much for listening to me today*). And separately there should be mentioned the patriotic closing-up slogan, pronounced in Ukrainian (*and slava Ukraini!*). All this is targeted to highlight **co-acting** via expressing an assurance argument in "*And that is why Ukraine must win*", on the one hand, and stressing the actions they are going to take in support via the pronoun *we*, as illustrated below, on the other:

*"And when we look at the heroism of the Ukrainian people and the bravery of your leader Volodymyr Zelenskyy – we know that Ukraine will win.*

*And we in the UK will do everything we can to restore a free sovereign and independent Ukraine"* (Johnson, 2022).

## CONCLUSIONS

As indicated in the present study, a cognitive and rhetoric model is a multilevel scheme, which consists of two blocks. The cognitive block deals with some mental operations, mostly based on metapragmatic awareness with its mental, emotional and social factors (the static component); while the rhetoric one depends on the rhetoric influence of the speaker on the listeners via well-built persuasive and inspirational speech (the dynamic component). Moreover, this model is characterized by both "intrablock and interblock relations", realized vertically and horizontally correspondingly in political metadiscourse. What is more, a cognitive and rhetoric model is differently presented in English and Ukrainian political metadiscourse.

The distinctive features of Zelenskyy's speech modelling are connected with its main focus on emotional influence via various rhetorical devices, especially parcelling, which serve to intensify mental influence and support key ideas of that speech such as nazism, genocide, terrorism, democracy, humanity, safety, justice, criminal responsibility, and freedom. Supported by social influence via metadiscourse devices, especially citations of Shakespeare, W. and Churchill, W., Zelenskyy, V., achieves his goal in managing to create co-thinking, co-feeling and co-acting, which is proved by Johnson's reply to Zelenskyy's Address.

On the contrary, in Johnson's speech prevail the mental and social types of rhetoric influence, both supported by emotional, especially via epithets, metaphors, simile, repetition, and antithesis. His persuasion is built upon praising Ukrainians' fight for freedom, courage, democracy, glory, patriotism, his strong belief in success, highlighting UK aid and support, and declaiming Russians' illegal campaign, war crimes, atrocities, and regime. Whereas due to social influence and various metadiscourse devices, especially reflexive meta-lexicon, citations, sayings, a slogan in Ukrainian etc., Johnson, B. establishes and declares friendship between the UK and Ukraine, as well as underlines the "exact amount" of the UK aid.

The present study does not answer all the questions we may have with respect to the specifics of cognitive and rhetoric modelling English and Ukrainian political metadiscourse. A call for further inquiries might refer to metamodelling in discourse analysis with reference to applied linguistics methods. Moreover, a point for discussion might also be manipulative, not rhetoric, influence of public speeches within the ideas of political correctness.

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### 3 POSTIRONY IN HYSTERICAL REALISM DISCOURSE

Oksana Babelyuk

#### ABSTRACT

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The chapter focuses on the problem of revealing postirony in hysterical realism discourse and describing different language means of creating the effect of split up reality. It is proved that the main features of hysterical realism works are the following: the total ruin of the traditional structure, polyphony of unreliable narrators, and hence, specific postironic focus on the postmodern world, which is a split up ironic reality. The goal of the research is to highlight the key notion of postirony and to describe language means of achieving the effect of split up ironic reality in hysterical discourse. To fulfil this goal one should focus on the following tasks: to point out genre peculiarities of hysterical realism discourse; to define the notion of postirony through the prism of postmodern poetics; to single out and describe language manifestation of postirony in hysterical discourse. Hence, the following postmodern techniques of writing are irony, playfulness, black humour, stylization, intertextuality, metaprose.

#### KEYWORDS

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Postmodern irony, narrator, hysterical realism discourse, English literary texts.

Literary critics and linguists are faced with the difficult task of categorizing a wide corpus of postmodern narratives that have conquered the hearts of millions of readers worldwide, through their ironic way of representing today's reality. The term "postmodern" in this research is not only used to denote nowadays culture and literature but also for various aspects of contemporary life which are often vague and indefinable due to a sense of instability, and anxiety that became permanent during the last decades for the mankind in general.

Urbanization, the dominance of different kinds of information technologies, and digital as well, as the prevalence of virtual reality have led to the depersonalization of a person who feels "very uncomfortable in the cold Universe" [1, 2]. As a result one can feel a *crisis of cognitive ability*, struggling to survive in such an unstable world. Within the framework of the cognitive paradigm, postmodernism is a product of chaos comprehension due to a special nonlinear absurd thinking [3], which is inevitably reflected in contemporary literature as ludic absurd. In postmodern poetics ludic absurd as a literary phenomenon "reflects the senselessness of the world, chaotic, illogical, where entropy dominates, destructure, the absence of causative relationships" [4], in other words, split up ironic reality.

While defining key tendencies in the development of postmodern literature one can sum up that it is discontent with classical modes of representation, on the one hand, and mobile and easily transformed by blending or mutation of traditional genres of high and mass literature, on the other. For example, a mash-up literary work combines a pre-existing literary text, often a classic work, and a text of another genre, usually the horror genre, into an integrated narrative (the novel *Pride and Prejudice and Zombies* combines Jane Austen's classic 1813 novel with elements of modern zombie fiction).

In postmodern poetics among the general characteristics of postmodern writing scholars usually distinguish the following: irony, playfulness, black humour, stylization, intertextuality, and metaprose. Postmodernists were certainly not the first to combine in their literary works irony and humour in a special way, but for many of them, *postmodern irony* became hallmarks of their style. That can be explained by the fact that postmodern authors are disappointed with the Second World War, the Cold War, and conspiracy theories. That is why, "anger, growing despair, paralysis of the present and future, the unsettledness of life, deceit, fanaticism, anger, hatred, violence, barbarism, constant feeling of anxiety, fear of responsibility, escape from freedom, lack of choice, devastation, mental fatigue, defenselessness, the absurdity of struggle, doomedness, infertility of efforts, lack of saints in life, total wine, indifference, loneliness, mutual hatred, the terrible sacrilege of the beautiful new world" [4] become the main topics of the postmodern absurdist works.

It is quite obvious that the distinguishing feature of many contemporary literary works is, to our minds, their rather particular *ironic interpretation* of the described events and complete reconstruction of the novel's traditional narration. In this case, we can speak about *hysterical realism*, a new literary genre that is focused on minor details, the plausible absurdity of the depicted situations, namely human toxic relations and negative emotions, as well as on the polyphony of unreliable narrative voices which still fail in convincing the reader of their trustworthiness.

By the way, James Wood was the first critic, who pointed out the main features of hysterical realism novels. The major flaw of contemporary novels is marked by simple, flat, undeveloped characters. As the result, the narrative is concentrated on sharing some information, or knowledge, rather than depicting the feelings and emotions of the protagonists. Indeed, judging by the content of such literary works, contemporary novelists take their role as knowledge providers in a very serious manner, generating "books that know a thousand things but do not know a single human being" [5].

It is also worth mentioning, that fulfilling the condition of truthfulness within the fictional world in such novels does not guarantee a realistic actualization of the objective reality in a literary text which became split up. That's why, hysterical realism novels lack credibility, as the reader often fails to displace the presented facts within his reality. Besides, the constant presence of different unreliable narrators does not persuade the reader to consider them as part of his observed reality which looks like split up ironic reality.

The main features of hysterical realism novels are the following: the total ruin of the traditional novel structure, polyphony of unreliable narrators, and hence, specific postironic focus on the postmodern world, which is split up ironic reality.

The goal of the research is to highlight the key notion of postirony and to describe language means of achieving the effect of split up ironic reality in a literary text. To fulfil this goal one should focus on the following tasks: to point out genre peculiarities of hysterical realism novels; to define the notion of postirony through the prism of postmodern poetics; to single out and describe language manifestation of postirony in literary texts of the suggested genre.

#### 3.1 POSTMODERN TECHNIQUES OF TEXT CREATION: IRONIC NOVEL WRITING

Postmodernism became a cultural phenomenon of the 20<sup>th</sup> century and the most important stage in the evolution of contemporary art. The term "postmodernism" is used to describe a reaction to or response to modernism in the late twentieth century, as liberation from modernist principles and patterns. In its essence, postmodernism rejects what modernism stands for. Modernism, for example, tends to present a fragmented view of human subjectivity and history, but it describes this fragmentation as something tragic, something that can be mourned as a great loss. Postmodernism, on the other hand, does not complain about the idea of fragmentation, conventionality, or inconsistency, but rather welcomes it. In literary poetics, the term is used to describe certain genre characteristics of literature after World War II, such as the fragmentation, paradox, dubious narrator, the reaction to the ideas of the Enlightenment, laid down in contemporary literature, etc.

Eco, U. believes that "postmodernism is not a fixed chronological phenomenon, but a definite spiritual state..." [6]. Crisis, pessimism, decline, the world of "simulacra", false visions, the world of many referents, multiple meaning, as well as the following postmodern techniques such as irony, playfulness, black humour, stylization, intertextuality, metaprose are released in scientific works by such researchers as Babelyuk, O., Koliasa, O., Lodge, D., Runner, B.

Postmodern literature aims to bring back a large readership, to make it accessible to all kinds of contemporary readers. Whereas modernist and avant-garde literature were only for the "chosen" Barth, J. believes that the ideal postmodernist writer should hope to be able to interest and captivate a certain audience, wider than professional high art professionals... The ideal postmodern novel should be a duel between realism and unrealism, "pure art" with the biased, elite prose with the mass literature" [7]. That's why to grasp the readers' attention postmodern authors play with them in the process of text formation, allowing the readers to make multiple interpretations of their open texts, or even to collaborate with the author in creating and/or transforming the author's version of the text in the process of "interactive reading" of the electronic Internet version.

Besides, postmodern literary works are extremely interesting as they are often deliberately transferred to distant from the contemporary readers' historical epochs. For example, in the Middle Ages – Eco, U. ("Foucault's Pendulum", "The Name of the Rose"); in the Middle Ages, where Baroque and antiquity – Panich, M. "Khazar Dictionary", "Last Love in Constantinople"; in antiquity – Ransman, K. "The Last World", in the Middle Ages – Kunder, M. "Slowness", in the Enlightenment – Zuckind, P. ("Smells, or the Story of a Murderer").

An important technique of postmodern novel writing is a reference to previous literary works. Critics say this device shows the lack of originality of postmodernism in general and its reliance on clichés. The postmodern intertext can be defined as a cultural rhizome, that is parallel to another literary work that contains stereotype codes, an expanded discussion of the process of this literary work writing or the adoption of a style. Interesting are references to fairy tales as a manifestation of a special genre of postmodern literature, for example in the works of Margaret Atwood, Donald Barthelme and many others.

We completely agree with Eco, U. who believes that understanding any text we read is based on our previous reading experience, which we gained from other texts. "Intertextual knowledge can be considered as a special coding, they set their own intertextual frames" [6]. Under such conditions, our reading becomes integrated, attracts other texts, and activates our literary memory and cultural traditions.

Intertextuality in a postmodern literary work can be manifested in different ways and depends on the method of analysis and the form of intertextual connections. Piege-Gro, N. divided relations into two types: co-presence and derivation. The first type contains a reference, quote, allusion, plagiarism, and the second – stylization and parody. Allusions and quotes, cultural memory that enriches the text, collage, different epochs of culture, bricolage, palimpsest, imitation of the classical reading modes, addressing the reader-participant, reader-interpreter, fragmentation of the text – all these are elements of intertextuality, which are considered by different authors in their way. For example, quotes from natural science art, natural science, socio-political, technical, medical, artistic, and philological literature provide an opportunity to understand the mentality of society, and to learn the culture of the cited era. Quotations also testify to the explicit connection, reinforce the stylistic and semantic significance of the text, and are central to the intertextual discourse. "Another word" in quotations is clearly defined and expressed. Epigraphs occupy a prominent place in a postmodern literary text. They serve as intertextual links that connect pretexts.

So, to sum it up, intertextuality is the formation of the meanings of texts by other texts, that is "every text is an intertext; other texts are present in it at different levels in more or less recognizable forms; texts of the previous culture on the texts of the surrounding culture" [8].

Many postmodern authors employ a postmodern technique of metaprose (metafiction), trying to give the reader an awareness of the author's presence and fiction creation. It helps to account for various distortions in the story, impossible changes in time, or to maintain emotional distance from the narrator. Some examples of metaprose literary texts are as follows: "Swim-Two-Birds" by Flann O'Brien, "Suffering", "Secret Window" by Stephen King, and "Atonement" by Ian McEwan, "Counterfeiters" by Andre Gide, "The World through Harp's Eyes" by John Irving.

In addition to that, one can't but mention another important postmodern technique such as stylization, which is the joining or "glueing together" several textual elements. Stylization is closely associated with postmodern intertextuality, when many postmodern authors have combined or "inserted" elements of previous literary genres and styles to create a new narrative voice or comment on the literary works of their contemporaries.

As described by many literary critics, the style of a postmodern literary text is characterized by the following features: epistemological uncertainty, fragmentation, collage, and postmodern irony.

Epistemological uncertainty is a postphilosophical principle that expresses the plurality of truth. Fragmentation of the chronotope and plot due to the collage technique. According to the terminological literary dictionary, collage is "a technique in the fine arts, which consists in glueing different materials on any basis" [9]. In literary poetics, collage means borrowing from other literary works and introducing into another text motifs, quotations, and numerous stylistic devices. That's why collage is associated with literary play and intertextuality.

The symbols of postmodern irony are quotation marks that define the multi-layered depth of a particular reading process of postmodern text that exists as a phenomenon of intertextuality. Concrete employment of quotation marks could have many senses: whether the author only means them, whether the reader knows or not about the quoted source, how deeply he understands the author's irony and how he builds up his ironic attitude to the text – all these aspects contribute to postmodern boundless freedom of language games," said Babelyuk, O. [10]. Pieces of numerous cultural codes, formulas, rhythmic structures, fragments of social idioms, etc. – they are all absorbed by the text and mixed up in it because there is always language before or around the text" [8].

Among the main components of postmodern irony are: "the contradiction between its form and content, as well as the ability to evoke a certain emotion, the reaction of the reader (usually negative)" [11]. It is proved that postmodern irony functions in literary texts focused on three main areas: the author, the reader and the character. The study of all possible interactions between them reveals the fact that postmodern ironic writing largely depends on the ironic position of the author himself, the type of narrator who represents his position and the characters.

Recently postmodern irony has become a key feature of postmodern literary texts. In particular, in hysterical realism, where attention is focused on the ironic idea of the characters about their way of life and ironic writing in general. Postmodern irony is based on the interaction of different types of modern worldviews: humorous, ironic and philosophical.

### 3.2 GENRE PECULIARITIES OF HYSTERICAL REALISM NOVELS

In the most general sense *genre* is understood as a historically developing type of literary work, which has definite language characteristics, a predetermined nature, and axiological accents. It means that different genre forms are rather dynamic and can be easily transformed or modified depending on the external changes in the socio-cultural context. Besides, the genre is also influenced by the objective qualities of the described object, phenomenon, or process. Furthermore, it is always marked by definite ideological, moral, ethical, aesthetic, professional and individual psychological features of the author [2]. Besides, in contemporary literature, one can trace the use of different genres and styles typical of other kinds of literature and genres (detective story, pornography, love story, essay, diary, cookery book, receipt, letter, newspaper clip) but each of

which contributes to the stylistic hybridity and mixing of genres. Although *generic 'mixtures'* are typical, especially for contemporary literary works.

In contrast to its diversity, any genre form is an exact unity of special poetic properties, such as a particular plot structure, characters, their speech and rhythm characteristics, stylistic means and devices. For example, for detectives, the key genre features are as follows: the reversed plot structure (in the last chapter, the reader learns what happened), and numerous flashbacks, which help to tie the plot lines and reveal the suspense. The emphasis in such detective narration is on the process of investigation, the crime itself is hygienic, described at random. It is worth mentioning that the events are described by the unreliable narrator. As a rule, they have "a double bottom". Such technique is also called "an updating act", because, on the one hand, it makes the reader curious about the ending, and, on the other, predicts the end of the story. But the most interesting thing about this genre is, to our minds, the unreliable relations between the author/narrator and the reader: given author's hints about the solution are done in such a way, that the reader considers them misleading or irrelevant.

So, to sum it up we may assume that every stage of genre development absorbs completely new characteristics of a definite literary epoch along with the traditional elements pertinent to already established genres.

Speaking about the essential features of postmodern literary genres in general, and of the "crisis" of large literary forms in particular we completely agree with Patricia Waugh who discusses the changes in the postmodern novel as being an "uncertain, insecure, self-questioning and culturally pluralistic" period. This question is part of a larger discussion on the survival of postmodern literature in a digital world, and its continuous genre transformations to keep up with the latest cultural and literary tendencies.

To my mind, these changes are caused by the fact, that many postmodern authors deny traditional literary forms connected with the ordered presentation of reality, such as a well-made plot, chronological sequence, authoritative omniscient author, rational connection between what characters 'do' and what they 'are', causal connection between 'surface' details and 'deep', 'scientific laws' of existence [12]. Within the postmodern approach, they are free to experiment with different literary genres and forms, making their literary works highly specific and unique, and involving the reader in active cooperation in the process of novel writing.

Among the most frequently used postmodern literary techniques in novel writing one can point out intertextuality (the usage of previous literary works within another literary work), temporal distortion (non-linear, rhizome-like timelines and narrative techniques in a literary text), pastiche (various literary styles within a literary work to make a mixture of styles), metafiction (a kind of postmodern writing about the act of writing of a literary work), magical realism (introduction of impossible or unrealistic events into a narrative that is realistic), faction (mixing of actual historical events with fictional events without clearly defining what is factual and what is fictional), and direct reader involvement (direct addresses to the reader and his full involvement into the creation and interpretation a literary work).



Today it is quite obvious that the norms of any literary genre no longer suit contemporary novel writing, which is faced to present the 'hysterical' rhythm of the present society. In their literary works postmodern authors tend to reject outright meanings, they highlight the possibility of multiple meanings or even more a complete lack of meaning. That is why, we are witnessing the rise of a new novel which an English critic James Wood calls "big" and "ambitious", with "stories and sub-stories sprouting on every page"; a novel that impresses through its rich web of episodes, but fails in convincing the reader in its trustworthiness [5]. In his review of Smith's latest novel, "*White Teeth*", the critic defines it as *hysterical realism* [5]. He also set the historical boundaries of this new genre, going back as far as Dickens and his realistic portrayal gloomy reality of London, and up to the postmodern area, with literary works of Thomas Pynchon or Don Delillo, whom he considers the founders of hysterical realism.

Keeping this in mind a wide range of contemporary writings can be regarded as examples of *hysterical realism novels*, on the grounds, that they are quite innovative in their form and content, and have stirred a lot of controversies in the literary world in the past few decades. According to Wood, these writings fail to achieve "the novel's basic task of representing human beings" [5], by focusing more on building thick plots and transmitting information, than on creating dynamic multifaceted characters. Wood accuses the new generation of authors of following the Delilloan style of writing: "A big contemporary novel is a perpetual-motion machine that appears to have been embarrassed into velocity. It seems to want to abolish stillness, as if ashamed of silence – as it were, a criminal running endless charity marathons. Stories and sub-stories sprout on every page, as these novels continually flourish their glamorous congestion" [5].

It is worth mentioning that Smith acknowledges this ideological shift that affects the main objectives of fiction writing, but in opposition to Wood, she embraces the new current and attributes it to the constantly fluctuating demands of the general public. From her perspective, the novelist should be more concerned with explaining "how the world works", rather than guiding the reader towards experiencing a certain set of emotions. For example, the ironic exposition of postmodern reality transforms the objective reality described in literary sources. The text and its characters of fictitious reality are divided into separate ambiguous fictional worlds, full of hints and hallucinations. In postmodern fiction, the reader does not sympathize with the protagonist, because he can not establish a certain emotional connection with him. We fully support Wood, who covers the issue of fictional characters in his essay "*How Fiction Works*". He argues that the boundaries between real people and literary constructions are disappearing: "There is no such thing as a novelistic character. There are just thousands of different kinds of people, some round, some flat, some deep, some caricatures, some realistically evoked, some brushed in with the lightest of strokes" [5].

Let's analyse the linguistic manifestation of postmodern irony reflected in D. Ryan's novel "*The Spinning Heart*": "MY FATHER **still lives** back on the road past the weir in the cottage I was reared in. I go there every day to see if he dead and every day he lets me down. He hasn't yet missed a day of letting me down. **He smiles at me; that terrible smile.** He knows I'm coming to

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check is he dead. **He knows I know he knows. He laughs** his crooked laugh. I ask is he okay with everything and he only **laughs**. We look at each other for a while and when I can no longer stand the stench off of him, I go away. Good luck, I say, I'll see you tomorrow. You will, he says back. I know I will" [13].

In this passage, the author with the help of postmodern irony reveals the toxic abnormal relationship between the father and son, namely, the son visits his old father every day, not to make his life more comfortable and easier, but only to find out whether he is alive, not dead: *MY FATHER still lives* [13]. The convergence of different kinds of repetitions, namely chiasmus *He knows I know he knows; He smiles at me; that terrible smile*, especially the repetition of the word "laugh" persuade the reader that the father is aware of his son's hostile attitude, but he can take it with irony, mocking at him, *every day he lets me down. He hasn't yet missed a day of letting me down*, looking at their relations through the prism of postmodern irony.

As we can see from the analysed textual fragment postirony transformed the objective reality of the characters, who seemed to live in their realities, that is in reality which had been split up into several ones. This happens due to the overuse of reality, as hysterical realism novels display complicated webs of events that incorporate a large number of interconnected characters who live in their reality often split up into some other. For example, Donal Ryan's debut novel "*The Spinning Heart*" is told by 21 completely different unreliable narrators, that represent the stream of conscientiousness technique, and insightful narratives of the residents of a tight-knit, rural town during the Irish economic collapse.

At the textual level, radical plurality often manifests itself not only in a depiction of formerly marginalized and outcast characters (different ethnic groups, but also in various kinds of losers, junkies, prostitutes, lesbians, homosexuals and deviants) depicted as rather positive characters but also in the use of multiple, often alternative or overlapping narrative voices offering the version of reality and the vision of the world which is equal to the other voice's interpretation.

So to sum it up, in hysterical realism discourse "the characters are represented as lost, emotionally exhausted" [11]. They experience many vital events in which they lose their human features. These traits initially distinguished them as realistic personalities of objective reality. In the process of the plot development, the characters fall into a web of decisive events and toxic relationships, until everything that remains human in them turns into a caricature of a character who will never be able to overcome his fictitious state.

### 3.3 LANGUAGE MANIFESTATION OF POSTIRONY IN HYSTERICAL REALISM NOVELS

The linguopoetic analysis of hysterical realism novels proved that the most commonly used stylistic devices in such literary texts are paradox, unreliable narrators, unrealistic and impossible plots, language games, parody, dark humour, and postirony which are in the focus of our attention in this research.

It is worth mentioning that from ancient times to the present, irony has been a phenomenon of special interest due to the ambiguity of its interpretation. It has been investigated from a philosophical, aesthetic, ideological, psycholinguistic, and anthropocentric point of view.

In a broad sense irony (derived from the Greek *eironeia* – "hypocrisy, hidden ridicule or cunning") is an artistic path that shows a mocking attitude to the subject depicted by the artist. Plato interpreted irony as "not just deception and nonsense, but as deception only from the outside, something that embodies the complete opposite of what is not expressed. This is ridicule or mockery, which contain a very clear imprint of the goal aimed at achieving the highest justice under the guise of self-humiliation" [14]. In other words, the irony is seen as an explicit image of a negative phenomenon to ridicule and discredit the phenomenon, to draw attention to its shortcomings.

It is interesting to notice that the understanding of irony is constantly changing over time; it is interpreted differently by representatives not only of different cultures but also within one culture, it is also differently treated by scientists and people who do not belong to science. This can be explained by the fact that irony needs a background (the so-called "echo") that reinforces it: an opinion, norm, opinion or statement with which it is associated [15]. That is why irony is called the phenomenon of "unspoken understanding" that is based on the general understanding of the universe and "a matter of ideological complicity", an agreement based on shared understandings of "how the world is" [16].

Basic characteristics of irony are its ambiguity, which determines a wide range of its understanding and interpretation (from subtle ridicule, expressed in hidden form, antiphrasis, to the way of worldview) and the diversity of its types – verbal, situational, structural, cosmic, the irony of fate [17]. This determines the choice of approaches for the analysis of its different aspects.

Since irony is a complex rhetorical phenomenon, it comprises three main segments where we distinguish: philosophical and aesthetic (worldview) irony, literary (as part of the comic) and stylistic irony. Literary irony is divided into two major types: irony as a stylistic device (ironic ridicule) and irony as an effect aimed at the reader (or viewer, as this type of irony, is often found in dramatic works). Interaction between interlocutors and the correct interpretation of irony is very important for successful communication. In this case, irony serves as a kind of filter to identify "their", i.e. those who understand the meaning of what is said. Thus, irony from the pragmatic point of view divides listeners into target audiences and "victims", provoking an emotional reaction in both the former and the latter: "irony has an evaluative edge and manages to provoke emotional responses in those who get it and those who do not, as well as in its targets and in what some people call its victims" [18].

One of the important issues in the study of irony is its affiliation with language. The idea of irony as an independent category is based on the fact that it operates in a situation based on the cognitive structures of the participants and, not being a unit of the language system, is realized mainly using the language code. A signal of irony for the recipient is the contextual inappropriateness reported. This approach does not seem entirely legitimate, as irony is not just a fragment of the objective world in the form of an ironic situation, but a linguistic phenomenon.

The connection between irony and language is inseparable, as irony is expressed by linguistic means. Most researchers rightly consider irony as one of the important attributes of language behaviour, which depends on the observance or violation of ethical norms, the specifics of the communication situation, on the relations of participants in communication.

To our minds, the term "ironic game" most accurately conveys the essence of the phenomenon, which includes the actions of communicators of generation, transmission and perception of ironic meaning. The conditions for the success of an ironic game determine the success of irony at the interaction level. These rules cover the requirements of ironic preparedness of communicators, and the suitability of circumstances for an ironic game. Under conditions conducive to ironic play, the understanding irony is more than understanding the meaning of an expression; it integrates different types of information from the social context, including events, beliefs and emotions of the speaker, as well as paralinguistic factors, such as facial expressions. "Comprehension of irony goes beyond literal understanding, integrating different types of information from the social context, including events, the speaker's beliefs and emotional attitudes, and paralinguistic cues such as the facial expression" [15].

An ironic game can fail in an unnecessary situation: there can be different types of negative consequences – the addressee's refusal to participate in ironic communication, ignoring the restrictions imposed by society on the use of irony, stylistic and genre errors. Communication difficulties can be also caused by inattention or excitement of the addressee, surprise and rejection of irony in these circumstances. It is important to remember that the very essence of ironic communication is the need for active intellectual contact among its participants. The importance of psychological contact should also be added.

According to researchers, irony "happens" in the space between the said and the unspoken; "Happens in the space between (and including) the said and the unsaid; it needs both to happen" [17]. The connection between these two components also generates an ironic meaning that the addressee must understand. The discourse proceeds according to certain strategies of communicative behaviour. Deviations from "typical" discursive actions are perceived as significant and signal to the addressee about the additional semantic load. In addition, other factors play a role, such as the communication situation and personal characteristics of the interlocutors. All these factors together determine the "effectiveness of irony"; in violation of the interaction of the semantic system of discourse with the communicative situation and consciousness of communicants, and the pragmatics of irony remains unrealized for the recipient.

Researchers of irony also use the term "ironic discourse", which means the frequency of realization of irony through speech acts that correlate with the specific characteristics of the speaker's personality, as well as the person who ironizes. The ability to produce and perceive ironic statements is inherent in every person, but this ability depends largely on education, intellectual and cultural levels.

The above-mentioned statements about irony could be extrapolated to postirony which is vividly seen in hysterical realism novels. It is worth mentioning that in postmodern irony something is

meant to be cynically mocked and not taken seriously. It combines these two opposite elements by either having something absurd taken seriously or being unclear as to whether something is meant to be ironic.

"Postironic" is an acceptable term – it is very modish to use this as if to suggest one of three things:

- 1) that irony has ended;
- 2) that postmodernism and irony are interchangeable, and can be conflated into one handy word;
- 3) that we are more ironic than we used to be, and therefore need to add a prefix suggesting even greater ironic distance than irony on its own can supply.

None of these things is true.

In literature, postirony generally refers to a return to sincerity when the author or character was previously speaking ironically or sarcastically. Some kinds of postirony refer to a change of heart on the part of an author or character. Other kinds of postirony refer to previously written works that were ironic in their time but are no longer considered as such. The third version of this literary device refers to a moment in which a character or author is both ironic and sincere at the same time.

This last use of this device is often done accidentally, as it is often difficult to combine sarcasm and sincerity on purpose without sounding contrived.

*Postirony* as a special stylistic device of postmodern poetics became key for hysterical realism literary texts in particular, as they lay a special emphasis on the ironic representation of characters their way of living, and ironic writing in general. The research is also focused on the philosophical assumptions of postmodern irony in hysterical realism fiction.

In this research, postirony is understood as a distinguishing feature of contemporary fiction and works of a hysterical realist in particular. It is based on the interaction of various types of current world perception: humorous, ironic and philosophical, which is poststructural.

Ironical presentation of postmodern reality transforms the objective reality described in literary text and its characters into a fictitious reality that split up into separate ambiguous fictional worlds full of allusions and hallucinations.

At the centre is the character Bobby Mahon, a locally well-known and respected building foreman who gets cheated out of his job and unemployment benefits by Pokey, a corrupt but charismatic boss, who "rowed us up the creek and left us there". Bobby states his situation as highly ironic: "Imagine being so suddenly useless".

Although a great strength of the book is Ryan's ability to capture the vernacular of contemporary Ireland and its diverse citizens, from newly arrived immigrants to jaded old men "drinking the farm" in local pubs to young, enterprising university graduates with stacks of useless ambition – the story itself might take place in any country affected by the disastrous economic upheavals of recent years.

Throughout the novel, we get a kaleidoscopic ironic view of the town's residents, the bitter stories of their lives, and various takes on the kidnapping of a young boy and the accusation that

Bobby killed his father. The cast of characters is diverse, ranging from the town prostitute to a "blow-in" (a woman not originally from the town) who stays in her house in a failed estate complex "like one good tooth in a row of decaying ones" to Bobby's father, a "horror of a man". Each takes a turn speaking to the reader in the first person, revealing their dreams and twisted desires that rise to the surface.

They are depressed, perverted, suicidal, both kind and cruel to a fault, occasionally misguided, ethical, confused, solipsistic, and all bound by the rules of an insular community where to reveal anything is to reveal too much. Therefore this postmodern novel becomes somehow septic, as the reader does not sympathize with the protagonist, because he does not manage to establish a definite emotional connection with him.

For example, in the novel, the disconnect and abuse between many of the parents and their grown children are cyclic and passed down throughout generations. Although Frank loved Bobby, he was cold and harsh throughout Bobby's childhood; Frank was not kind and did not encourage Bobby. Frank's father treated Frank the same way and was also physically abusive. The stereotype that men should be unfeeling and firm-handed is the root of the disconnect in Bobby's family between the men and their sons, resulting in an inability to show true feelings.

We completely support Wood, J. who elaborates on the question of fictional characters in his essay *How Fiction Works* [5]. He states, that the boundaries between real people and literary constructions disappear: "There is no such thing as 'a novelistic character'. There are just thousands of different kinds of people, some round, some flat, some deep, some caricatures, some realistically evoked, some brushed in with the lightest of strokes" [5]. For example, Josie admits that he didn't love Pokey as much as his other son Eamonn. Josie spoiled Pokey with money and material possessions to make up for this deficit, but Josie and Pokey were never close; while Josie isn't certain, he believes this led Pokey to become a dishonest man. Josie is ashamed of both Pokey and Mags. While Josie and Mags used to be close, he can't accept that she is a lesbian. Mags is heartbroken because she wants her father to remember how much he used to love her. Josie's prejudice causes the problems between Josie and Mags: He thinks homosexuality is wrong, and it's hard for him to see that it's his daughter underneath the label.

Linguistic manifestations of postirony in the literary text are reflected in the poetic system of the novel with the help of special stylistic means and devices. Taking into account poetic and stylistic peculiarities of post-irony presented in definite ironic textual fragments one can distinguish different types of postirony: *dramatic irony, situational, and verbal*.

*Dramatic postirony* became crucial for tying all the characters and their stories into one artistic whole. The novel's structure occasionally feels too mosaic and fractured, and readers may find themselves longing for a more linear, propulsive plot that relies on scenes that turn the action forward rather than chapters arranged as monologues. However, Ryan still engages the reader in this insular, fascinating world bound by the "*whole mad Irish country thing of keeping secrets... It's nearly like a kind of embarrassment, not wanting to say anything about yourself for fear you'll be judged or looked on as foolish*" [13].

*Situational irony* is extremely emotional as it is created with the help of numerous symbols, images and different stylistic devices. For example, "*There's a red metal heart in the centre of the low front gate, skewered on a rotating hinge. It's flaking now; the red is nearly gone. It needs to be scraped and sanded and painted and oiled. It still spins in the wind, though. I can hear it creak, creak, creak as I walk away. A flaking, creaking, spinning heart*" [13].

The opening image of a "*red metal heart in the centre of the low front gate, skewered on a rotating hinge... [a] flaking, creaking, spinning heart*" symbolically ties together different 21 plot sublines and 21 characters of the novel, depicted with bitter irony: all of them with broken hearts and broken fates. The image of the spinning heart that needs to be repaired is a symbol of both togetherness and estrangement. It is at the centre of this chorus of anguished voices, bound together for better or worse. One of the characters reflects the setting of the novel: "*The air is thick with platitudes around here. We'll all pull together. We're a tight-knit community. We'll all support each other. Oh really? Will we?*" [13].

Bobby is the central character, and many other characters view themselves concerning him. Bobby used to be Pokey Burke's foreman. When Pokey leaves town and the company falls apart, Bobby tries to fix some of the projects that Pokey left unfinished. Many people view Bobby as a moral, decent man who leads other men with honesty and integrity. The townspeople who think otherwise of Bobby are jealous of him. Some people believe the rumours that Bobby cheated on his wife with Réaltín and killed Frank, while others could never fathom such a good man doing such bad things. Everyone in town judges Bobby, and almost everyone considers him to be attractive.

Bobby considers himself a trusting man in love with his wife, Triona. He claims to love being married because it gives him an excuse to enjoy more feminine activities, like plays. He is also smart but, because he hung out with a rough crowd growing up, he didn't want to show off academically for fear of being beaten up. Bobby hates Frank because Frank was cold and harsh to Bobby and Bobby's mother. Bobby was always jealous of his childhood friend, Seanie, who had a loving father.

*Verbal postirony* is revealed through numerous stylistic means and devices that can be traced quite close in a sentence or a textual fragment. For example, "*I didn't know what answer to give to that question. Before I could open my stupid little mouth again my father had a length of Wavin pipe in his hand that he used to use to shcooup the cattle along the yard and it was going swish, whack, swish, whack, swish, whack against my little scrawny body and I couldn't see out through my eyes for the shock and the sudden pain of it; I fell out backwards through the parlour door onto the hard, mucky ground and my father was roaring: You. Know. NOTTEN. You. Know. NOTTEN. You. Know. NOTTEN. You. Know. NOTTEN*" [13]. In this textual fragment, postirony reveals toxic abnormal relationships between the father and the son, which lies in the fact of the father's violence and constant humiliation of the son. The convergence of different kinds of onomatopoeia *swish, whack, swish, whack, swish, whack* repetitions and parcelling *You. Know. NOTTEN. You. Know. NOTTEN. You. Know. NOTTEN* persuade the reader that their relations are extremely hard even through the prism of postmodern irony.

## CONCLUSION

The linguopoetic analysis of hysterical realism novels proved that the most commonly used stylistic devices in such literary texts are paradox, unreliable narrators, unrealistic and impossible plots, language games, parody, dark humour, and postirony which are in the focus of our attention in this research.

Irony is considered a philosophical category as modern philosophy becomes more ironic. Thus, irony, being a phenomenon of philosophy and culture, is also a way of worldview, via it the ironic personality self-actualizes. Man, as the bearer of a certain linguistic culture, is the starting point for the study of irony in terms of philosophy. Irony, satire and humor are equal forms of the comic. Irony is characterized by the fact that it provokes a certain reaction in the subject and contains opposition (mostly forms of content). Irony is also characterized by the duality of expression (internal negation, external assertion and final assertion), the focus of action on oneself and on the object. Research shows that postmodern ironic writing depends on the ironic position of the author himself, the type of narrator who represents his position and the characters. Ironic writing is characterized by: irony, playfulness, black humor, stylization, intertextuality, metaprose. It is proved that in hysterical realism discourse the characters are lost, emotionally exhausted. They experience many vital events in which they lose their human features because in the process of plot development, they fall into a web of decisive events and toxic relationships, until everything that remains human in them turns into a caricature of a character who will never be able to overcome his fictitious state.

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## COGNITIVE RELIGIOUS-BIBLICAL MODEL OF BEHAVIOUR IN REPRESENTATIVES OF DIFFERENT LINGUISTIC CULTURES IN CRISIS SITUATIONS

Olesya Cherkhava

### ABSTRACT

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The chapter gives a brief overview of the concept of "behaviour model" in sociology, psychology, sociolinguistics and psycholinguistics. The regulatory concept of the way out of the crisis stress situation is presented due to the appeal of representatives of different linguistic cultures to religious truths. An axiological model of overcoming stress-factors (pandemic and military situation in the country) is proposed through moral-ethical spiritual stimuli, which help to achieve balance between emotional and physiological tension, find positive energy and psychological unloading. Additional factors of influence on the psychological state of a person in a crisis situation are described, namely uncertainty of own position in a crisis situation, excessive attention to information in social networks, emotional combustion, presence/absence of spiritual living standards, ability to shift focus of attention, high level of responsibility for close people / country, type of person.

### KEYWORDS

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Behaviour model, psycholinguistics, stress factor, religious-biblical model, linguistics, discourse, social networks.

### 4.1 COGNITIVE MODEL OF BIBLICAL VALUES

The cognitive model has the ability to bring all the knowledge about different aspects of one phenomenon, concentrates semantic and encyclopaedic knowledge and opens wide access to information about language unit, without breaking its interaction with different conceptual spheres. The instrument of knowledge, comprehension of the object, complexity and intangibility of which appeals to the fund of general knowledge of the subject is a model of behaviour of representatives of each lingua culture, which can be in different crisis situations. Cognitive science of religion (the study of religious thought and behavior) employs methods and theories from a wide range of disciplines, including psychology, sociology, psycholinguistics and sociolinguistics. The modern world, having not reached the end of the pandemic, is experiencing once again an incredible collective emotional output due to the military situation in Ukraine. Daily information in mass media around the world about the pace of development of an open military attack on the European country causes widespread uncertainty, instability and fear. In such a difficult period, a person rethinks the sense of his existence, his capabilities, shifts the

emphasis of the valuable outlook, and tries to find his own model of behaviour, which could become a threshold in the aspiration of a person to overcome psychological discomfort. During the crisis situations, an axiological dominant feature often contributes to reducing emotional stress and gradually moving sociologists out of stress, restoring the normal life of the time of realizing the grave losses. Religion could be a kind of emotional regulation with therapeutic power to manage stress.

Religious-biblical values are an effective moral-ethical and spiritual stimulus of positive energy for representatives of different linguistic countries who have been under stress for more than two years and often turn to religious truths and commandments / precepts, among which charity, repentance, help to the neighbour, etc., and which are in one way or another reflected in various texts of religious-popular discourse (religious-popular literature in social networks), whose daily participant (reader) is an ordinary believer both consciously and deeply drawn into the Christian faith, and unknown, but such that the most religious appeals to these values. Positive reinforcement helps to enhance the wellbeing of people, who suffered during the war or were affected by the pandemic. It refers to the introduction of a desirable or pleasant stimulus. The desirable stimulus reinforces the behaviour and rewards the natural tendencies towards perception of problems.

The religious model of behaviour of representatives of different linguistic cultures in crisis situations calls for unity of all nations and denominations in order to form the social-psychological stability of values of each indicator, restoration of positive energy of people of different communities who have been in stress for a long time. Most often such appeals to God with biblical quotation are found not only in informative and propaganda texts of religious-popular discourse, but also in daily reports in social networks and press, with a number of deep meanings. It is impossible to model the response to chronic stress factor – pandemic and critical state of depression due to war, but analysis of social networks and mass sources of different linguistic cultures shows that to gain internal strength and to get closer to emotional unloading is possible through individual and collective conversion to God. Two years ago, we observed that every society, during the outbreak of Covid-disease, took urgent measures to overcome its consequences with special moral and psychological support. Today, the world is again facing an incredible pain and emptiness due to thousands of dead, wounded, orphaned by the brutal and ruthless war in Ukraine. A country that has been put up and is frightened in the struggle for independence again needs spiritual strengthening and unity of nations to stand up. Pandemic and war – a fear of darkness that lurks in the heart of most people. It is one of humanity's most painful metaphors for evil and the state of confusion that comes when the unknown frustrates our ability to see the future. It destroyed world's normal life and presented new reality where nobody knows how long this will last or what will come. Most Christians associate darkness with evil and contrast it with light – God. They recognize God's power and His presence in their lives as support. Testing our faith. He demands respect, following His guidelines, righteousness, repentance, forgiveness, purification, unification, being thankful and not indifferent.

#### 4.2 METHODOLOGY OF STUDY OF THE COGNITIVE RELIGIOUS-BIBLICAL MODEL OF BEHAVIOUR OF REPRESENTATIVES OF DIFFERENT LINGUISTIC CULTURES: TOOLS OF INFORMATIONAL ANALYTICAL SERVICE STIMULUS

The methodology of the study is based on psycholinguistic methods of study of behaviour models (representatives of one and different linguistic cultures during the crisis period [1]), which are aimed at reproduction of the socialistic connections of religious-biblical knowledge, which is an axiological dominant national cultural memory of each linguistic community and an incentive to overcome stress-factors. Religious dispositions "Righteousness", "Repentance", "Forgiveness", "Purification", "Unification", "Being not indifferent", "Following" and "Being thankful" are widely updated in texts of religious-popular material in social networks and messengers over the past two years. Linguistic culture with a high degree of religious-biblical (moral-ethical, aesthetic and spiritual) influence of these minds on the consciousness of their representatives quickly overcome psychological discomfort, promote the maintenance of the balance between emotional and physiological tension and immediately respond to threats [2, 3]. Social practices of Christian teaching are stereotyped around the Bible quotations, which broadcast these valuable ideas in various religious-popular literatures and influence the removal of tension and stress in different crisis situations. The mental intersection of fragments of the religious-valuable picture of the world of native English, German and Ukrainian languages is possible, because the religious-popular texts reflect the episodes of the Bible with their universal Christian moral-ethical and spiritual constants, which are extremely important for the person in the process of finding a way out of the psychological crisis.

The first stage of the study is the formation of a register of biblical citations in three languages, removed from the texts of the religious-popular discourse segment of social networks and messengers (from the problem of the pandemic and military situation in Ukraine), published in the last 2 years (2021–2022) with explicit or implicit markers of senses "Righteousness", "Repentance", "Forgiveness", "Purification", "Unification", "Being not indifferent", "Following" and "Being thankful".

The second procedural stage is the development of a questionnaire for respondents' interviews and description of the religious-biblical model of behaviour (taking into account their age, gender, professional characteristics), defining dominant beliefs and their religious beliefs among representatives of different linguistic cultures.

The third stage is to download questionnaires and incentive lists with religious-biblical verbalizers in English, German and Ukrainian to one of the Microsoft Office 365 software packages with appropriate methodological recommendations for those polled. Conducting an associative experiment with representatives of different cultures and social groups in electronic form, as well as carrying out computer processing of the obtained results with the help of informational and analytical service STIMULUS (Zahorodnya, O. [4]) will help:

1) to define reflection in consciousness of native English, German and Ukrainian languages of associative values of meaning "Righteousness", "Repentance", "Forgiveness", "Purification", "Unification", "Being not indifferent", "Following" and "Being thankful" during the pandemic and war;

2) to calculate the frequency of appeal to them by representatives of three linguistic cultures in two different periods:

a) the outbreak of a Covid-disease;

b) the outbreak of military invasion in Ukraine. The methodology of the proposed scientific research is based on a powerful basis of scientific works (Vasko, R. [5, 6], Cherkhava, O. [7], Kapranov, Y. [6, 7], Korolyova, A. [6, 8], Stefanova, N. [9, 10]).

#### 4.3 "BEHAVIOUR MODEL" IN THE CONTEXT OF SOCIOLOGY, PSYCHOLOGY, SOCIOLINGUISTICS AND PSYCHOLINGUISTICS

In modern scientific sources, the concept "model" is understood as a description of the object (subject, phenomenon or process) in any formalized language, designed to study its properties [11]. The additional values are set according to the adaptation of this term in sociology (Antipina, G. [12]), psychology (Goroshko, Ye. [13], Gottsdanker, R. [14]), sociolinguistics (Denyevych, O. [15]) and psycholinguistics (Kazmirenko, L., Kudermina, O., Moysyeyeva, O. [16]; Kovtunovich, M. [3]).

Modelling is one of the ways in which it is possible to observe the behaviour of each person [17]. When a person observes the behaviour of another and then simulates it, he or she can model it. Sometimes this factor is called observation or social learning. Modelling is a sort of teaching in which direct instruction / instruction / instruction / instruction / call can influence the behaviour of the society. This influence on the possibility of similar actions. The choice of the behaviour model does not imply any indifferent standardization of human actions, that is, their absence of a living temperament, originality of thinking, originality, habits. The choice of behaviour model is the reproduction of such variants, which in everyday communication help the person to become communicative and therefore attractive. The *sociological model* of behaviour seeks to explain why people behave in a certain way and consists of such interacting components as:

a) psychological component – how we think about the world and the environment;

b) structural component – our perception of social role in society.

Each person has long existed under many types of social groups, classes and castes, which influence behaviour according to different forms of relations. Social interactions include various ways of behaviour (exchange, competition, cooperation, conflict and prius) and relate to all major human activities, including special handling in crisis situations. The basic concept underlying sociolinguistics is the use of language in the measurement of social behaviour and human interaction, the ways in which language reflects the behaviour model. In psychology (Bodrov, V. [18]) the change of behaviour consists in the difference of habits and actions for a long time. Behavioural theories have dominated psychology during the early half of the twentieth century and are still widely used by therapists to help learn new skills of personality. There are a number of different types of behavioural therapy depending on a variety of factors, including crisis situations, and severity of

symptoms. For example, *cognitive behavioural therapy* is based on behavioural methods, but adds a cognitive element, focusing on problematic behaviour thoughts. This behaviour analysis usually uses the game to assess, prevent, or treat psychosocial challenges. Behavioural therapy uses both behavioural and cognitive methods to help people learn to manage their emotions, cope with stress, and improve interpersonal relationships. *Exposure therapy* uses behavioural techniques to help people overcome their concerns about situations or objects. This approach includes methods that give people a source of fear (for example, death from a pandemic or war) by practicing relaxation strategies. It is useful for treatment of specific phobias and other forms of anxiety. Rational emotional therapy of behaviour focuses on the detection of negative or destructive thoughts and feelings (fear for relatives and relatives, pain for lost, uncertainty in the future). The main emphasis is on actively challenging negative thoughts and replacing them with more rational and realistic ones. The theory of social learning focuses on how people learn through observation. Observing the patterns of behavior, approval, or conviction in the environment may change personal beliefs. Psycholinguistic studies the basic models of the communicant's language behavior, the interrelation of language and thinking, the influence of language on the mental development of a person, the psychological condition of language phenomena. Language as any weapon can be used for peaceful and military purposes. The word of support, calm and friendly advice helps to stand in a difficult situation. The regulatory concept of stress provides for the occurrence of stress as a result of the disjunction, the lack of the requirements of the environment and the person, the failure of what requires a specific situation and what can be done in this situation person. Scientists from different fields of science have studied the peculiarities of influence of religious-biblical minds on human consciousness in different situations, in particular: influence of religious texts on the reader, values and genres, philosophical-religious discourse, speech, language of Orthodox religion, peculiarities of religious discourse, separate biblical and religious discourse. In France actively studied the religious discourse of the Paris Semiotic School. The religious-library model of behaviour is rooted in the mental national specificity not only of Ukrainians, but also of representatives of different linguistic cultures. It is the conceptual basis for finding a way out of crisis situations.

#### 4.4 THE AXIOLOGICAL MODEL OF OVERCOMING STRESS-FACTORS THROUGH MORAL-ETHICAL SPIRITUAL STIMULUS

In the consciousness of native speakers of the English, German and Ukrainian languages, the concepts "Righteousness", "Repentance", "Forgiveness", "Purification", "Unification", "Being not indifferent", "Following" and "Being thankful" are basic values of all human beings that can lead to grow through tough times. Sadness, anger and anxiety are common feelings for everybody during pandemic or war period regardless of age, gender, or professional characteristics. The Bible is the source of comfort, especially in a troubled world. Questionnaires for respondents' interviews show that Biblical quotations (or verbalized images) with high-frequency words that emphasize

spiritual stimulus "*Being not indifferent*" are dominant for English and German speaking representatives while facing times of crisis: "help/turn to your neighbour/country and it can sort out your thoughts and feelings". *Purification* through praying is mainly associated as cleaning mind of cares/fears, ask God to intervene and protect the soul. When the world seems to be in crisis all around, everybody should turn his/her focus to the Lord and find hope in Him. The hope is built on Jesus' *righteousness*. To keep faith one should pray what is on his/her heart and know that he / she has an *intercessor* who is standing in the wings for him/her. Feeling overcome by the amount of suffering around during the outbreak of military invasion Ukrainians turn eyes up and evaluate their spiritual health. Catastrophic consequences with tragic loss of life, mass displacement of civilians provokes the whole world to pray for repentance, grace, forgiveness and reconciliation throughout countries.

The relation between pandemic and student's psychological and religious well-being in English, German and Ukrainian society is the same. Causing physical illnesses, this virus also affects the spiritual aspect of every individual. Questionnaire for young male and female respondents' interviews shows that individuals with religious awareness tend to be physically and mentally healthier. The COVID-19 pandemic has become a kind of test for young people all over the world. Fear for the older generation, the restriction of communication, the sharp change in lifestyle, the format of education and employment, involvement in public activities, discomfort for families and many other changes have shown the vulnerability of young people. *Self-isolation* was the key stress factor and the main reason for self-improvement and appeal to God through moral-ethnic stimulus "Righteousness", "Repentance", "Forgiveness", "Purification", "Unification", "Being not indifferent", "Following" and "Being thankful": "Righteous Father, we thank You for being the Lord God who heals all diseases, we will praise You forever for what you have done, please protect our children and elderly and keep them safe from all sickness and diseases, reveal a cure for the Coronavirus, forgive us for all acts of sinfulness", "Ich hebe meine Augen auf zu den Bergen! Meine Hilfe kommt vom Herrn, der Himmel und Erde gemacht hat! Du bist nicht allein!", "Дай Боже нам здоров'я і тепла. Щоб хліб святий і чисту воду мали. Доля в усіх щасливою булаб хвороби найрідніших не забрали", "Благослови, Боже Мати, хто в чужому краю, спокою не має. Усіх, хто в дорозі, хто в сльозах та тривозі. За тих, хто хворіє, молися Маріє, за діток маленьких, за батьків стареньких. Благослови щастям кожную родину, зішли волю, мир і долю в нашу Україну!".

During the period of military invasion the key stress factor for Ukrainians is *the separation of families*. The dominant religious sense is "Unification" with mutual support, social cohesion, Ukrainian identity. At the same time life abroad away from relatives and loved ones makes to think of the main spiritual values "Righteousness", "Repentance", "Forgiveness", "Purification", "Unification", "Being not indifferent", "Following" and "Being thankful for every day". Ukrainians usually say: "Як тривога, то до Бога", "Сьогодні я прокинулась/вся жива/ий, здорова/здоровий. Дякую Господи!", "Дякую Господи за день. Благослови побачити світанок", "Мамусю, чуєш, я вмираю. За мою душу Бога помоли. Я впевнений – нас заберуть до раю, бо в пеклі ми уже були", "Пробач нас Господи, що ми не так живем, і Заповіді Божі забуваєм, з молитвою тоді до тебе

йдем, коли рятунку іншого не має. Спаси Нашу Рідну Неньку Україну!", "Молимося за кожного солдата: чийогось батька, сина, брата. Хай береже молитва їх єдина. Над ними Бог! За ними – Україна!". Nowadays in the modern military reality the concept of *protection* and *rescue* becomes very actual. Thus, in the Ukrainian social space religious imperative, calling for the salvation of Ukraine, its people and the patronage of the Ukrainian army became popular (**Fig. 3.4.1**).



**Fig. 3.4.1** A Kind of Imperative on Board

English and German speaking representatives focus their attention mainly on "Being not in-different to neighbouring country" supporting it and standing together with Ukrainians: "Stand with God and Ukraine", "God bless/save Ukraine", "Pray for Ukraine", "Wir stehen an der Seite der Ukraine", "Gott schütze die Ukraine", "Frieden für die Ukraine", "Betet für Frieden in der Ukraine".

Older generation in Ukraine is more stable and has no fear of pandemic death or missile strikes because of genetically laid care for children.

Moral-ethical spiritual stimulus are axiologic dominants of the religious-popular literature (both spiritual and secular), which transcribe the biblical attributes and become instruments of psychological influence on human consciousness in various crisis situations, in particular during the period of war and pandemic. As for the Christian-religious context, recently there has been a unification of all denominations in each separate culture and in the promotion with other cultures to ensure spiritual, moral-ethical and social stabilization of the emotional and even physical states of their representatives.

The model of influence of religious and biblical minds on the consciousness of native speakers of English, German and Ukrainian languages will help to determine how actualization of above mentioned values in different segments of social networks in an incredibly crisis period contributes to restoration of psychological peace of both individual and society in general [19].



The environment in which spiritual, moral, ethical and esthetical values are popularization is called the discourse of religious space, and the process of thinking religious and biblical values by means of texts of religious-popular products, which are distributed in English, German and Ukrainian cultural space, is a religious-popular discourse. In this way spiritual values are the result of transfer of Bible quotations to the texts of the religious-popular discourse because of domination of the biblical meaning "Righteousness", "Repentance", "Forgiveness", "Purification", "Unification", "Being not indifferent", "Following" and "Being thankful". The information from these texts is transformed into knowledge, since each sense is a cognitive-metaphorical entity – a quantum of knowledge that reflects mental processes on subconscious and conscious levels. The current state of consciousness of the media of English, German and Ukrainian languages, formed as a result of the planetary spread of constant crisis situations, acquires signs characteristic of psycho-social trauma [20] (**Table 3.4.1**).

● **Table 3.4.1** A religious-biblical model of the behaviour of representatives of different linguistic cultures in crisis situations

**STRESS IN CRISIS SITUATION (PANDEMIC / WAR)**

ADDITIONAL FACTORS	STRESS MANIFESTATIONS	DEVELOPMENT	RELIGIOUS-BIBLICAL SENSES
1. Uncertainty of own situation in crisis situation. 2. Excessive attention to information in social networks. 3. Emotional combustion. 4. Presence / absence of spiritual living standards. 5. Ability to shift focus of attention, high level of responsibility for close people / country, type of personality	1. Anxiety. 2. Health. 3. Panel attacks. 4. Decrease of motivation. 5. Worsening of attention. 6. Instability of emotional state	1. Moral and ethical spiritual stimulus. 2. Balance between emotional and physiological stress. 3. Psychological discharge. 4. Methodological guidelines for life	1. Righteousness. 2. Repentance. 3. Forgiveness. 4. Purification. 5. Unification. 6. Being not indifferent. 7. Following. 8. Being thankful

Experimental diagnostics of display of associated values of religious-biblical senses "Righteousness", "Repentance", "Forgiveness", "Purification", "Unification", "Being not indifferent", "Following", "Being thankful" and their verbal representation: Engl. *righteousness* / Germ. *die Gerechtigkeit* / Ukr. *праведність*, Engl. *forgiveness* / Germ. *die Vergebung* / Ukr. *прощення*, Engl. *purification* / Germ. *die Reinigung* / Ukr. *очищення*, Engl. *unification* / Germ. *die Vereinigung* / Ukr. *єднання*, Engl. *sympathy* / Germ. *die Sympathie* / Ukr. *небайдужість*, Engl. *imitation* / Germ. *die Nachahmung* / Ukr. *наслідування*, Engl. *gratitude* / Germ. *die Dankbarkeit* / Ukr. *подяка* shows religious-biblical model of the behaviour of representatives of differ-

ent linguistic cultures. In English-speaking social networks we increasingly find the following statements about the military situation: "be righteous and pray for the leaders of Ukraine to have wisdom in the coming days"; "forgive enemies and pray for wisdom, strength and courage for the soldiers who are protecting Ukraine"; "unify and pray for civilians who have been displaced and for families who have been separated from each other as they have sought safety"; "have sympathy and pray for those still seeking shelter, that God should give them clarity and wisdom in making hasty decisions"; "help your brothers and sisters and pray for Ukrainians to seek and find the peace and hope of the gospel of Jesus Christ during this time"; "be thankful for everything that God gives you and pray for Ukrainian believers to find comfort, peace, and strength in God and share the source of their strength with others"; "pray for God to enable the churches and missionaries of Ukraine to care for their people". In German-speaking networks, the same ideas are manifested in prayers: Gebet für Frieden in der Ukraine (6. März 2022). *Entfesselte Mächte toben in der Welt. Das Böse hat ein Gesicht. Unschuldige Menschen sterben, unzählige sind auf der Flucht. Die Welt rüstet auf. Gott, ich habe Angst! Es zerreit mir das Herz, wenn ich an die Menschen denke, die jetzt ihre Heimat, ihre Familie verlassen. Gott, ich habe Angst! Frieden war für mich selbstverständlich. Und nun ist wieder Krieg in Europa. Wo bist du, Gott? Bist du nicht gekommen, die Werke des Teufels zu zerstören? Hast du nicht deinen Engeln befohlen, mich und alle auf Händen zu tragen? Sei da. Mach dem Kriegstreiben ein Ende. Erbarme dich. Amen.* Gebet für Frieden in der Ukraine (08. März 2022): *Gnade sei mit euch und Friede von Gott, unserm Vater, und dem Herrn Jesus Christus! Gott, wie zerbrechlich unsere Sicherheiten sind, wie gefährdet unsere Ordnungen, das erleben wir in diesen Tagen. Wer sieht uns mit unserer Hilflosigkeit und Angst? Wütend und fassungslos erleben wir, wie Machthaber die Freiheit und das Leben vieler Menschen gefährden. Wie am Rand Europas ein furchtbarer Krieg begonnen wurde. Was geschieht als Nächstes? Welchen Informationen können wir trauen? Was können wir tun, das helfen oder etwas bewegen könnte? Sieh du die Not. Sieh unsere Angst. Wie so viele suchen wir Zuflucht bei dir und Schutz, innere Ruhe und einen Grund für unsere Hoffnung. Wir bringen dir unsere Sorgen. Wir bitten dich für die, die um Leib und Leben fürchten, und für die, die sich auch angesichts von Gewalt und Krieg beharrlich für friedliche Lösungen einsetzen.* Words of support are very important: Engl. "Ask God what he wants to teach you in this pandemic. Maybe he wants your heart to be touched by the fragility of life. That our time will come and we will appear before God. He wants us to be ready. Maybe God is saying, "It is time to shape up. Life is fragile"; Germ. *Gebet in der Zeit der Corona-Pandemie: Jesus, unser Gott und Heiland, in einer Zeit der Belastung und der Unsicherheit für die ganze Welt kommen wir zu Dir und bitten Dich: für die Menschen, die mit dem Corona-Virus infiziert wurden und erkrankt sind; für diejenigen, die verunsichert sind und Angst haben; für alle, die im Gesundheitswesen tätig sind und sich mit großem Einsatz um die Kranken kümmern; für die politisch Verantwortlichen in unserem Land und weltweit, die Tag um Tag schwierige Entscheidungen für das Gemeinwohl treffen müssen; für diejenigen, die Verantwortung für Handel und Wirtschaft tragen; für diejenigen, die um ihre berufliche und*

*wirtschaftliche Existenz bangen; für die Menschen, die Angst haben, nun vergessen zu werden; für uns alle, die wir mit einer solchen Situation noch nie konfrontiert waren; für die Menschen, die am Virus verstorben sind, und für diejenigen, die im Dienst an den Kranken ihr Leben gelassen haben; Ukr. Милосердний Спасителю, захисти здоров'я тих, хто на Тебе уповає. Лікарю душ і тіл наших, дай одужання тим, що хворіють, і підведи їх з ложа недуги та страждань. Благослови, Господи, укріпи і захисти Своею благодаттю усіх тих, хто з благодійністю і жертовністю піклується про хворих вдома чи в лікарнях. Визволи людей в нашому місті (селі, монастирі), в нашій країні і по всьому світу від пошесті згубної, від хвороб і страждань та навчи нас цінувати життя і здоров'я як Твої дари. Дай нам, Боже, Твій мир і наповни наші серця непохитною вірою в Твій захист, надією на Твою підтримку і любов'ю до Тебе і наших ближніх. As we can see in the crisis situations appeal to God becomes an hope for representatives of each lingua-culture, reduction of emotional tension and gradual withdrawal of sociites from stressful conditions, restoration of the usual life of the time of realizing the grave losses.*

## CONCLUSIONS

As a result, an attempt was made to introduce a religious-biblical model of the behaviour of representatives of different linguistic cultures in order to strengthen the valuable outlook and spiritual support in a difficult time, which enabled overcoming stress factors (pandemic and military situation in the country) through moral-ethical spiritual stimuli that help to achieve a balance between emotional and physiological tension, to find positive energy and psychological unloading, has determined the main factors influencing the psychological state of the person in crisis situation. The corresponding model includes different senses such as "Righteousness", "Repentance", "Forgiveness", "Purification", "Unification", "Being not indifferent", "Following", "Being thankful" among the representatives of English, German and Ukrainian culture. Psychological component self-isolation during the pandemic period and the separation of families during military invasion lead to depression – a darkness that lurks in the heart of most people. The light of the world is Lord and those who follow Him will never walk in darkness but will have the light of life. An uncontrolled multicrisis: a) the disease that affected every family in the world and turned lives upside down and now b) Russia's war on Ukraine – aggression that is killing thousands and displacing millions. Our ability to cope with these double crises (war on top of pandemic) depends on our spiritual strength, development and prosperity. Questionnaires for respondents' interviews show that during these two periods in consciousness of native English and German speakers the dominant moral-ethical spiritual stimulus is "Being not indifferent", whereas in Ukrainian culture it is "Unification". The vulnerability of young people and stability of older generation is viewed more in Ukraine, whereas in England and Germany it is vice versa. Today's shock-prone world faces the challenges and we should learn how to overcome them remaining calm under pressure. National and personal resilience as the biblical norm means to follow God's plan for their lives and persevere in the face of trials.

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## CONCLUSIONS

Modern cognitively oriented linguistics continues to study linguistic worldviews due to discursive (past and present) human practices.

The monograph concludes that the linguistic worldviews in different ethnic groups are not identical, because representatives of different cognitive styles of thinking show differences in the processes of cognition, perception and reflection of the surrounding reality, including such categories, as time and space (Korolyova, A.).

In the concept of the authors of the monograph, the triad LANGUAGE – CULTURE – DISCOURSE is interpreted as a complex synergetic continuum of open type, which acquires material form with human participation as a representative of social communities and at the same time a generator of different types of speech (Cherkhava, O.) and the production of which involves the orientation of national constants and dominants, thus preserving the cultural security of each people. As a result, in the conditions of modern transculturalism the problem of necessity of constructing new forms of cognitive and discursive practices is actualized, in particular by means of formalized and corpus methods (Kapranov, Y., Kyrysiuk, A.) which will create opportunities for safe coexistence of different ethnic groups. In this case, Man and the discursive environment (natural and cultural) are a continuous continuum of complex holistic-synergetic relationships that are constantly undergoing transformations.

Currently, the transcultural world is forming new discourses and narratives (Savchuk, R.), which, of course, affect the dynamics of cognitive abilities of individuals and entire ethnic groups (Shutova, M.). Therefore, the question of socio-cultural determinants of cognition is one of the keys in the new epistemology. The very rapid pace of civilization has reached global proportions and necessitated the study of the relationship of the linguistic worldview (which preserves the original / still archaic ideas of ethnic groups about the world, the essence of values formed in ancient civilizations, mostly Middle East – Vasko, R.), on the one hand, and knowledge of modern discursive reality (which is a dynamic, colourful worldview, with a variety of information technologies) with its narratives created by media representatives and politicians (Gnezdilova, Y.), as well as writers in their artistic and stylized practices (Babelyuk, O., Izotova, N.), on the other hand.

## CONFLICT OF INTEREST

The authors declare that they have no conflict of interest in relation to this research, whether financial, personal, authorship or otherwise, that could affect the research and its results presented in this paper.

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LANGUAGE. CULTURE. DISCOURSE

Anastasiia Kyrysiuk, Yan Kapranov, Natalya Izotova, Roman Vasko,  
Alla Korolyova, Mariia Shutova, Ruslana Savchuk, Yaroslava Gnezdilova,  
Oksana Babelyuk, Olesya Cherkhava

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